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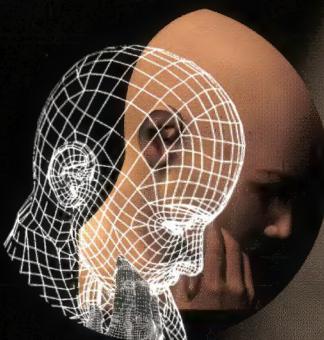
ISSUE TWENTY-FIVE

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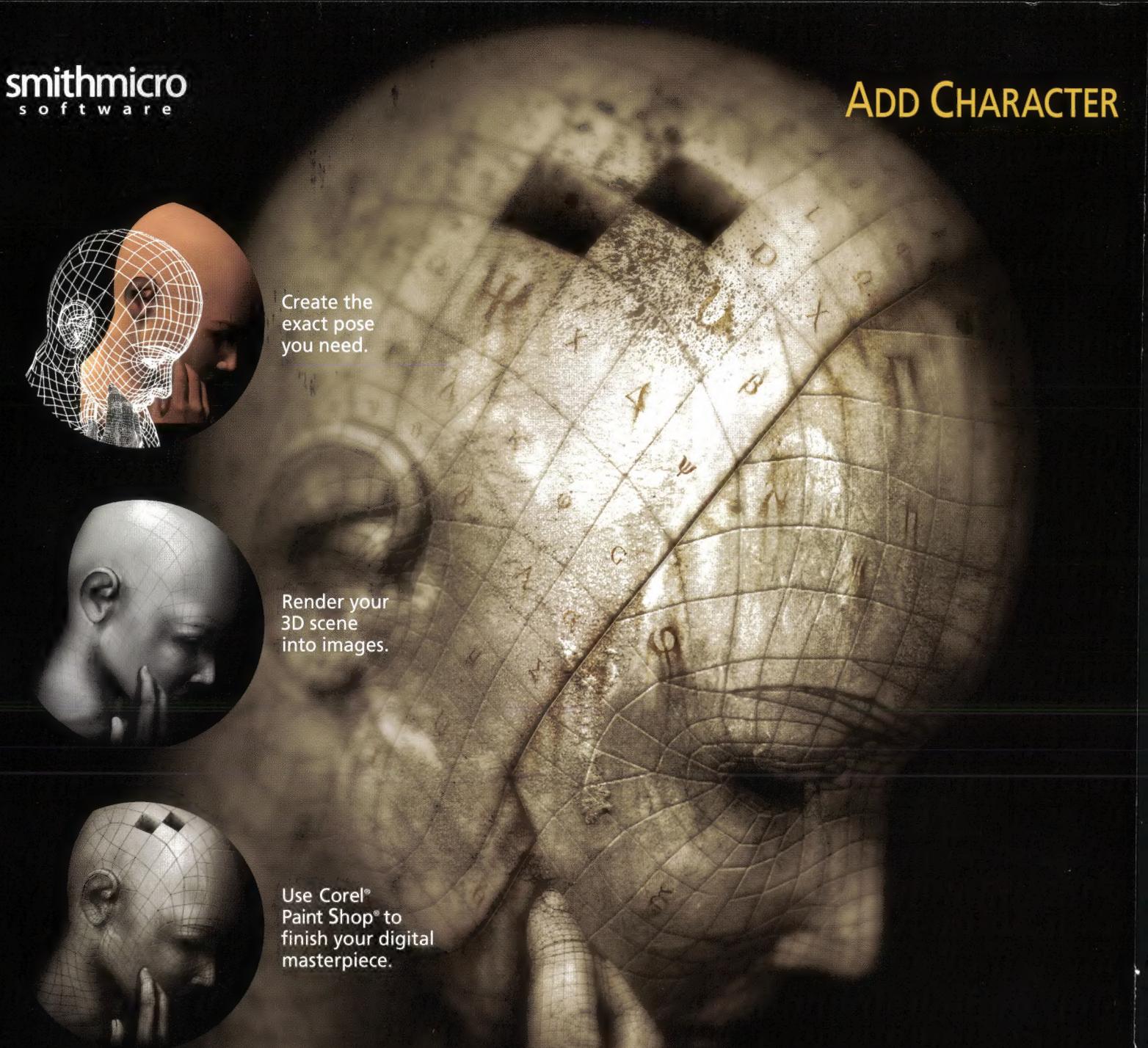
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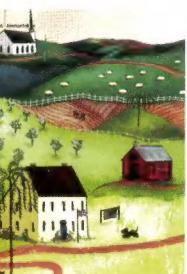
This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



ISSUE TWENTY-FIVE

P20 **Rescue past paintings**

Learn the compositional tricks that will improve your older pieces



P36 **Oils Masterclass**

Create professional-looking paintings in Oils



P46 **Paint like Folk Art**

Explore the rustic charms of American Folk Art



Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.co.uk and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Painter face-off game
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



How can you influence the way a viewer looks at your painting? This issue we'll show you a few tricks that can help you to set a scene, evoke an emotional reaction or even tell an entire story

without using a single word. Elsewhere we take a look at American Folk Art and show you how to re-create this rustic style. We're also taking a look at oil painting – on p66 we present the Drawing 101 guide to real oils, and our Oils Masterclass on p36 brings these traditional techniques to Painter's Oil brushes too. Our Art Study on p52 simplifies the complex subject of painting moving water and by contrast, on p58 we demonstrate the principles of working with a limited colour palette. With all these new discoveries, you might even want to apply your skills to your old paintings – so our feature on p20 shows you how to repair, restore and revive older works.

Finally a word of thanks to Getabo Hagiwara for the beautiful cover image. See more at <http://getabo.deviantart.com>

Enjoy your painting!

April

April Madden, Technical Editor
april.madden@imagine-publishing.co.uk

Contributors

Our panel of experts



Nick Spence

www.nick-spence.com

Nick caught up with Carlyn Beccia this issue to discover more about her fantastic illustrations. Turn to page 14 where you can see some of her work in all its glory



Jeff Johnson

www.thejeffster.deviantart.com

We've all got paintings that have been discarded, but it doesn't have to be like that. Jeff has some great ideas for rescuing past artwork, starting on page 20



Anne Pogoda

www.darktownart.de

Anne takes us on a journey this issue, explaining how iconography can be used in your paintings to tell a story to the viewer. It's a great technique, so turn to page 30 now



May Yeoshen

www.mayyeo.com

Oils are a fantastic way to paint and May is here this issue to guide you through Painter's Oil brushes. Based around a clone tutorial, you'll pick up the basics in no time on p36



Cat Bounds

www.pbase.com/catbounds

Cat takes a trot through an American Folk Art landscape in this issue's Paint Like tutorial. Turn to page 46 and see how to re-create this charming style



Simon Buckroyd

www.paintermagazine.co.uk/user/Buckroyd

Simon deals with a tricky subject in this issue's Art Study - painting moving water. He has plenty of advice for how to paint realistic effects, so dive in to page 52



Brad Sutton

www.artwanted.com/BSutton

Forcing yourself to work with limited colour can open all sorts of creative avenues. See how Brad tackled this task by heading over to page 58



Tim Shelbourne

www.timshelbourne.co.uk

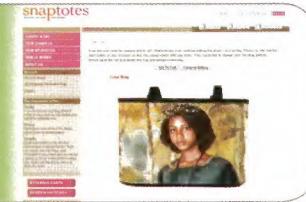
To expand on our oils theme this issue, Tim takes care of the Drawing 101 pages and reveals how to work with traditional oils. Learn the methods and apply them to your work



Anne Carter-Hargrove

www.cadmiumdreams.com

There is an amazing amount of websites out there that will print your Painter creations on to all sorts of surfaces. Anne takes a look at one company that will print on bags!



If you would like to contribute, email april.madden@imagine-publishing.co.uk

COREL painter™

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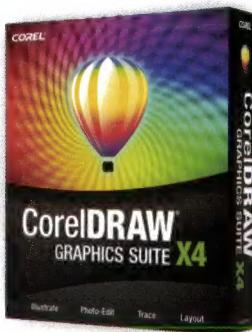
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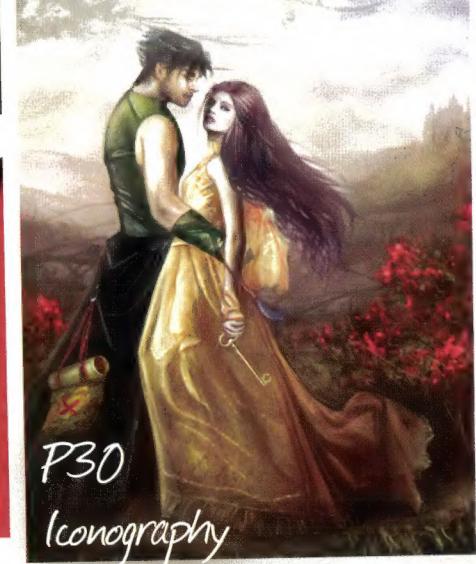
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P30
Iconography



P36 COMPLETE GUIDE
TO OIL BRUSHES

BEGIN YOUR QUEST TO OIL
PERFECTION BY USING OUR GUIDE
GET THE MOST FROM OIL BRUSHES

P52 PAINTING WATER
MAKE A SPLASH WITH THIS ISSUE'S
ART STUDY AND DISCOVER HOW TO
PAINT REALISTIC MOVING WATER,
FROM STREAMS TO FOUNTAINS

Regulars in every issue

08 Subscriptions
Ensure your copy of the magazine and save money with a subscriptions. For non-US subs, see page 56

10 Corel Painter community
Head over to these pages to discover the best digital art products and services, in addition to reading what others have said in the Letters pages

14 Interview
Carlyn Beccia lets us into her world of character illustration

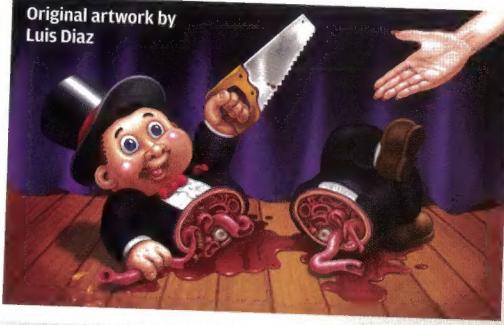
74 Art class
Useful advice for those suffering from Painter problems

92 Readers' gallery
Look at how other readers use their copy of Painter

96 Website challenge
Enter our challenge for a chance to win a mag subscription!

98 On the disc
A full breakdown of the content on this issue's free CD

Original artwork by
Luis Diaz



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A YEAR'S
SUPPLY
OF THE
MAGAZINE!

P96

Reviews

82 Olympus FE-340 camera
This basic camera from Olympus offers a few extra bells and whistles, but are they enough?



84 Spyder3 Print
Discover whether the latest device from Datacolor can offer perfect calibration for your computer

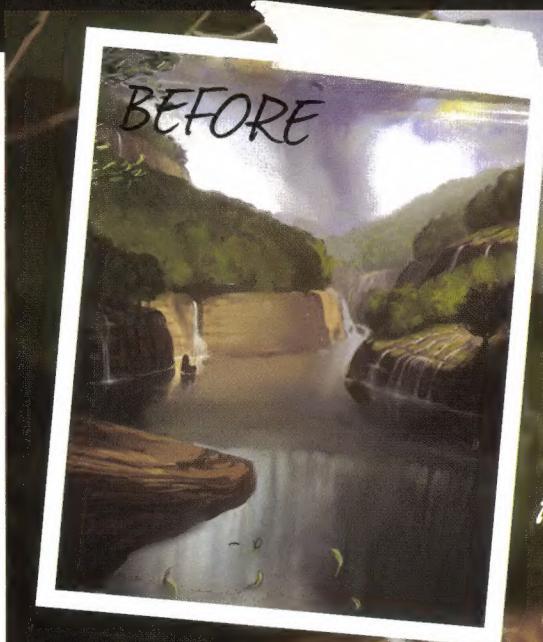


85 Finishings DVD
Can this disc show you how to embellish your work? We find out



86 Book reviews
Uncover some fantastic techniques here, such as matte painting advice and tips for drawing

88 Output: Snaptotes
Use this company to print your Painter creations to a bag



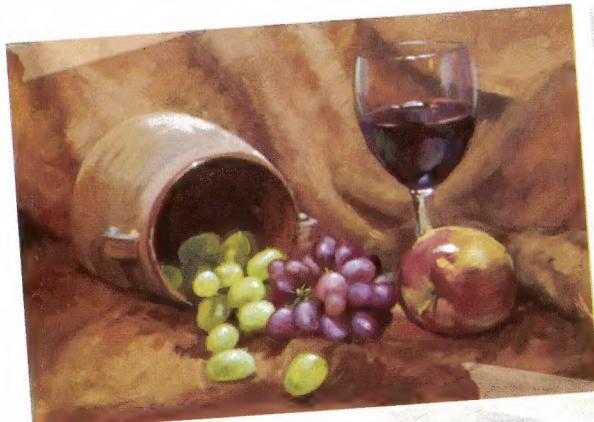
ADD DRAMA
TO THE
SKY AND
FOREGROUND

AFTER

Feature Rescue past paintings

Don't give up on your less successful images - we have fail-safe techniques for making them shine!

Contents

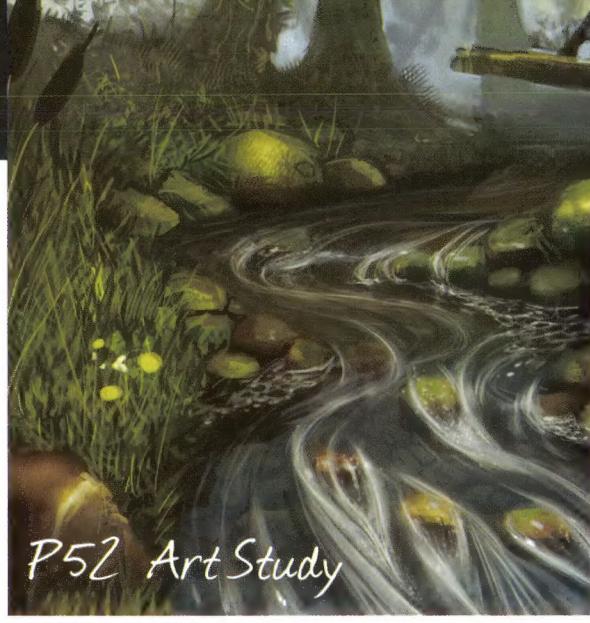


Drawing 101

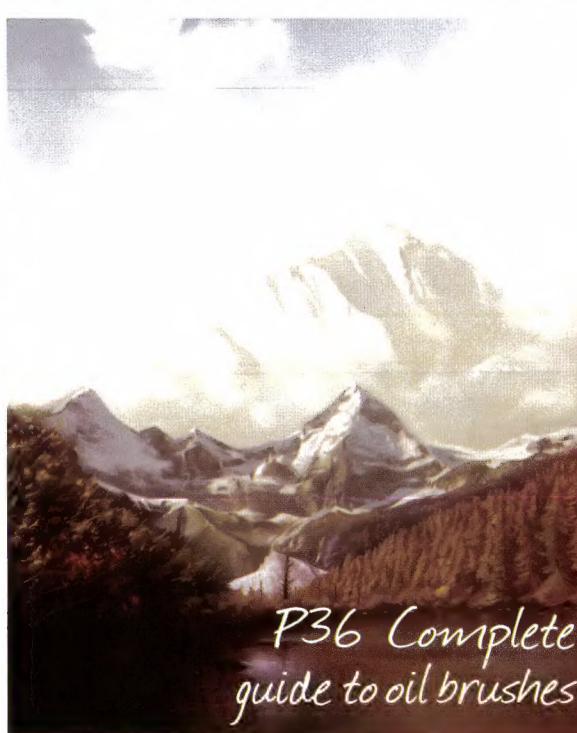
Traditional artist techniques

66 The easy guide to oil paint

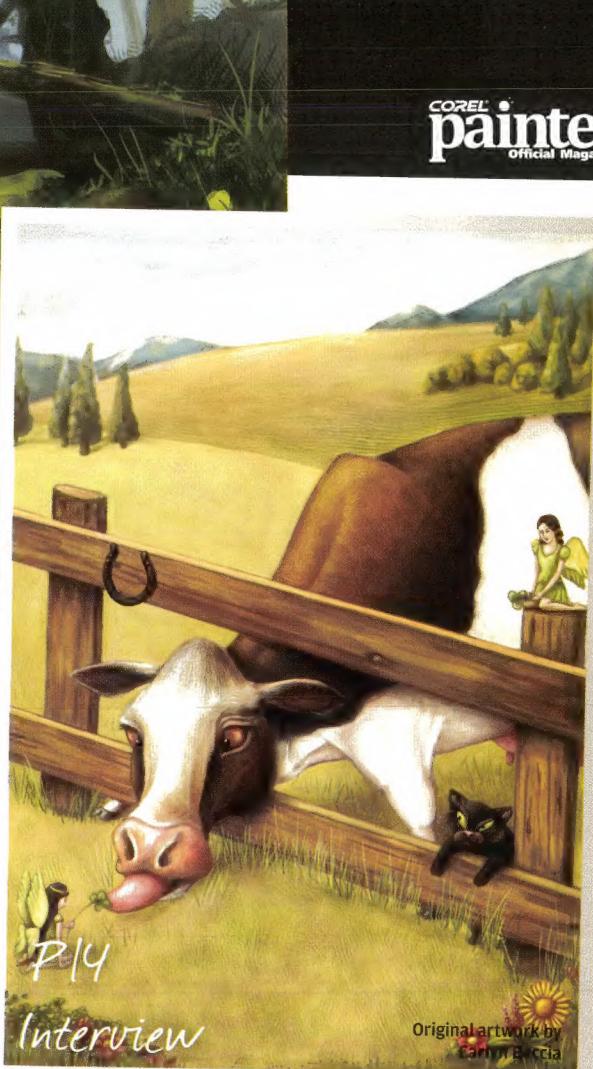
Painter's digital oil brushes are remarkably similar to traditional oils and you can easily carry the 'real' techniques onto your digital canvas. Learn what's involved here



P52 Art Study



P36 Complete guide to oil brushes



P14 Interview

Original artwork by Carlyn Beccia

Interview

Professional artists

14 Carlyn Beccia

Carlyn has a refreshing body of artwork to her name, primarily book illustrations full of weird and wonderful characters. Find out more in our interview

COREL painter™ tutorials

Create inspirational art



30 Iconography

Learn the classic art of telling a story using symbols dotted throughout the canvas



36 Complete guide to oils

Discover how to create a convincing oil painting using the options available in Painter



46 Paint Like: Folk Art

Carry on the American Folk Art tradition with our guide to painting rural landscapes



52 Art study: Water

Plenty of tips and tricks for painting moving water

Visit our website now!
www.paintermagazine.com

Primers

Get up and running...

28 Brushes: RealBristle

See what options are available in this Painter X brush set

64 Brush controls: Water

Use the Water area of the Brush Controls for great effects

Feature focus

Get to know your tools

42 SmartStroke

Take your cloning to new heights with this option



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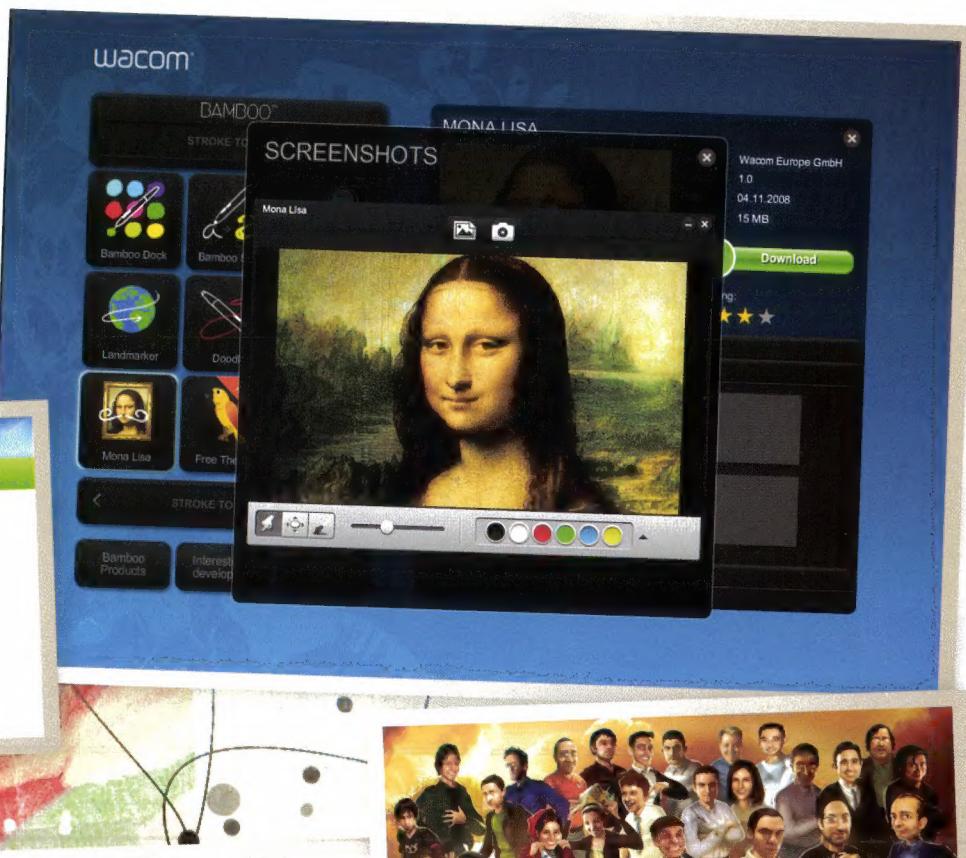
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See the quality of the new HP Z3200 series at Focus on Imaging February 2009 (Stand D51)



Free resources round-up

Start the New Year in the black with free textures, tools, stock images and much more

RESOURCES

Base your still-life and landscape paintings on high-resolution shots of the natural world from www.nature-and-flower-pictures.com

The holiday festivities are over and many of us are looking around for some cheap or free resources to keep our creativity alight during the dark months of January and February. We've found a range of sources for stock photography, reference textures and much more, which should



be enough to keep digital artists amused, entertained and inspired for a long time. If you're pining for spring already then you should check out www.nature-and-flower-pictures.com for free high-resolution snaps of the natural world that you can base still-life and landscape paintings on. There's a range of resources on this great little website, including advice on photographing landscapes, plants and wildlife.

If you're a fan of community-based sites like this, check out www.aviary.com from the makers of the Worth 1000 digital art website. Aviary offers a range of image-editing tools and tutorials. Registering with this site gives you free access to the company's online image editor Phoenix, and to some basic imaging tutorials. Sign up for the currently cut-price Pro package and you will get access to vector programs, filter editors, colour managers and much more – including a 3D terrain generator that will work through your internet browser!

Another great resource for digital artists is www.hybrid-genesis.com, where you'll find a range of free patterns and textures. Some of these patterns and textures are perfect as bases for painterly masterpieces, but do check with the creator (Cynthia Webb) as to how and where you can use them.

If you're a Wacom Bamboo user you'll be pleased to hear that two new apps have been added to the Bamboo Minis range, which are downloadable through the Bamboo Dock (available from www.wacom.com). Mona Lisa is a face distortion program, allowing you to seamlessly hand-draw smiles, frowns and more on your photos and paintings. And for a bit of light relief, Free The Bird is a cute little puzzle game reminiscent of the award-winning Crayon Physics. It requires you to draw objects that interact with the game's environment.

These resources should keep you busy, but you've always got the next issue of *Official Corel Painter* to look forward to!

EQUIPMENT

Frame your art digitally

Jobo introduces a digital frame with 1GB of onboard storage

A great way to display your digital art is in a digital frame. Many of these are designed for photographs and rely on memory cards for storage so that images can be viewed straight from the camera. But the new Jobo PDJ801 has a gigabyte of internal storage, which can comfortably house up to 8,000 images (depending on their size). Unlike many other digital frames it's powered by a rechargeable Li-ion battery, doing away with the need for unsightly power cables. The acrylic and metal frame itself is simple, subtle and will make an ideal foil for any style of painting, while the sharp, bright TFT screen offers a contrast ratio of 500:1. It costs £150 and you can find out more at www.jobo.com



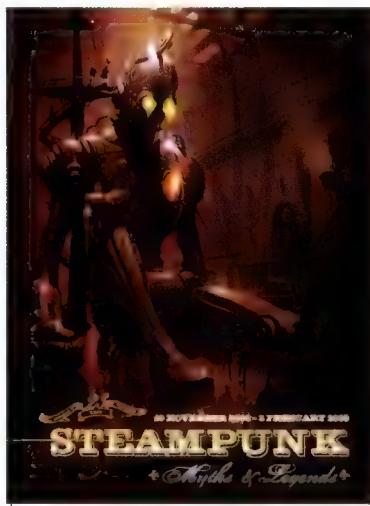
The Jobo PDJ801 digital frame offers 1GB of internal storage, ideal for displaying digital art

TIPS & ADVICE

Get steamed up

Explore the art of steampunk

CGSociety is running its latest online art competition until the middle of January. The theme of the competition is 'Steampunk', a sci-fi style that blends cutting edge technology, steam power and Victoriana to create a unique look that's both historical and futuristic. Artists are required to reinterpret well-known stories and methods for this challenge. Steampunk is a fascinating genre to explore, so be sure to check out the website!



Enter the competition or get inspired at www.cgsociety.org

RESOURCES

Showcase your artwork in an album

Compile a perfect paper-based portfolio with some help from Creative Photobooks

Creative Photobooks is a supplier of customised scrapbooks, journals and albums that are ideal for paper-based portfolios. You can have one of your own images printed on the outside of one of these high quality hardbound tomes to turn it into the perfect showcase for your digital art pieces, impressing friends, family and clients alike. They're available in a range of sizes, styles and finishes, and the archival quality component materials are free from destructive acids, lignin and PVC to preserve your pictures for years to come. The site also stocks refills for expanding your own personal art book, including photo sleeves and page protectors. You can even rush orders through for a nominal extra cost, perfect for last-minute compilations. Visit www.creativephotobooks.com.



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Your Letters

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The art of war

I notice that you recently had a question about how to treat a war memorial painting. You may be interested in my attempt. This is my impression of a Sutton Coldfield monument to a soldier of The Great War. Just before Remembrance Sunday I walked my grandson to school. He was resplendent in his navy blue blazer, his poppy providing a stab of vivid colour on his lapel. "We are going to the Fields of Flanders to remember", he announced proudly. "The real Fields of Flanders?" I asked. "Oh yes", came his certain reply. We walked on. I decided that he must mean the grassed area in front of Westminster Abbey, but decided not to disturb the magic. I was enormously heartened – they haven't forgotten.

Pat McDonald

It's always good when artists don't shy away from subjects which can be controversial, such as memorials to past wars and the sacrifices made in them. Whatever your opinion of past and future conflicts, we're sure you'll agree that Pat

Pat McDonald's study of a British war memorial was inspired by Remembrance Sunday, a British event that remembers past conflicts

McDonald's painting is an evocative image. The Impressionistic treatment in grey tones suggests not just a statue, but also the stoical determination of past generations who lived through some of the world's most dramatic upheavals.

Face-Off fixes?

I have been doing the Face-Off in the Portrait/People category for a few days now, but there is something very wrong with the randomising software and it doesn't seem to be working properly! I keep seeing the same images over and over, until it gets too boring to continue. Meanwhile, when I browse galleries of members who have portraits and people, I see plenty of new images that I have never seen on the Face-Off.

Phyllis Stewart

The software behind the scenes of our Face-Off feature relies on how people have labelled their images in order to put them into the correct categories. We wish there was a way in which software could tell if a painting was a picture of a person, or something else entirely, but the subtleties of this kind of image recognition are lost on even the most advanced program – it wouldn't be able to tell the difference between a person and a statue, for example. Our advice is to use the general All Images Face-Off – you'll find some real gems from all genres in there!



The Face-Off feature on the Painter website showcases images old and new. Select the All Images category to see paintings of all styles and genres

Perfect patterns

In a recent *Painter* magazine there was a tutorial about customising and using patterns, which I really enjoyed. I like this painterly look and wanted to exercise this feature in a Creative Challenge image so I painted some leaves of an ivy plant. Then I looked for some pictures of climbing plants, painted these too and created creepers climbing up the wall of a building.

Petra Hopfner

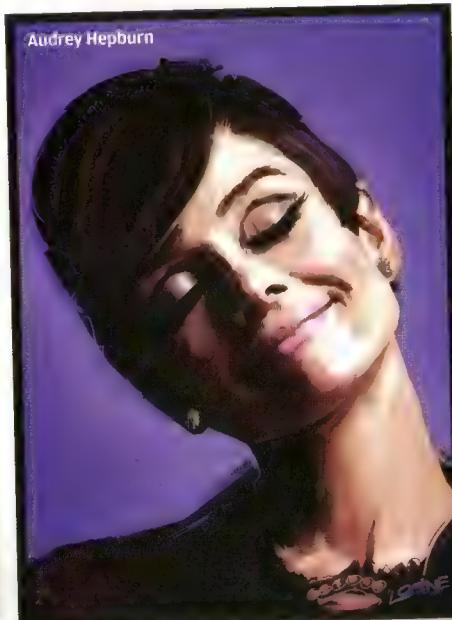
It's amazing how useful the Pattern Pens can be when you want a quick and easy texturing or background solution. You can also use your own captured patterns as clone sources in the same way as Painter's default patterns!

Featured gallery

Our favourite reader's gallery this month

Robin Lopine Kunzmann
www.paintermagazine.co.uk/user/lopine

As a professional art director, Robin's loose brushwork and gritty fantasy art stylings can bring life to a range of mythical beasts like orcs, hippogriffs and much more. His dark and dramatic use of lighting and detail makes these subjects look punchy and powerful – but there is a softer side to Robin's work in the shape of his beautifully observed female portraits. Check out his gallery on the website.





This sci-fi scene from Simon Buckroyd was featured in a tutorial in issue 24 of the Official Corel Painter Magazine

Super Sci-Fi

I'm writing to say that I really loved the last issue of the *Official Corel Painter Magazine* (issue 24). From the moment I opened that awesome cover I knew I was in for a treat, and you didn't disappoint! I'm really into matte painting and concept art, so I particularly loved the sci-fi tutorial and I'd like to see more like it – maybe a space scene to follow on from the city landscape?

David Wellington-Stroud

Sci-fi and fantasy art are both enjoying a real resurgence at the moment and these imaginative, dynamic styles really give you the opportunity to get truly creative – composing not only a scene and the people and objects in it, but also an entire new world around them. Simon Buckroyd's interplanetary city scene is a great example. With its alien lettering, retro-styled spaceships, towering city blocks and overhanging moon, it nods to some of the great sci-fi styles of the past while staying fresh and futuristic.



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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www.paintermagazine.co.uk today!

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An interview with... Carlyn Beccia

Author-illustrator Carlyn Beccia spans the best of both worlds with the help of Corel Painter. Nick Spence meets her...



Award winning author-illustrator Carlyn Beccia is one of a select bunch of Corel Painter Masters. Beccia attended the University of Massachusetts on a four-year art scholarship and graduated in 1995. She then spent the next ten years working as a designer and animator before returning to her first love of illustration. In 2005, Beccia was the grand prize portfolio winner in the Society Of Children's Writers & Illustrators portfolio exhibition, and many awards followed. In 2008, Beccia's debut book, *Who Put The B In The Ballyhoo?* was awarded the Golden Kite Honor Recipient. Beccia maintains several fun blogs related to her books, digital painting tips and self-styled 'deranged musings'. Her next book, *I Feel Better With A Frog In My Throat*, will be published in 2010.

Why has Corel Painter become your main digital tool of choice?

I see a lot of digital art, which has a

perfectly smooth airbrushed quality to it, and it always looks so cold and lifeless to me. I call it 'digital goo'. I think the artist's hand gets lost in the slickness of the art and that personally does not appeal to me. But with Painter, my digital oils look exactly the same as my traditional oil do, but without the messy cleanup and noxious odours. You get tons of great textures and brushstrokes that never look the same from painting to painting.

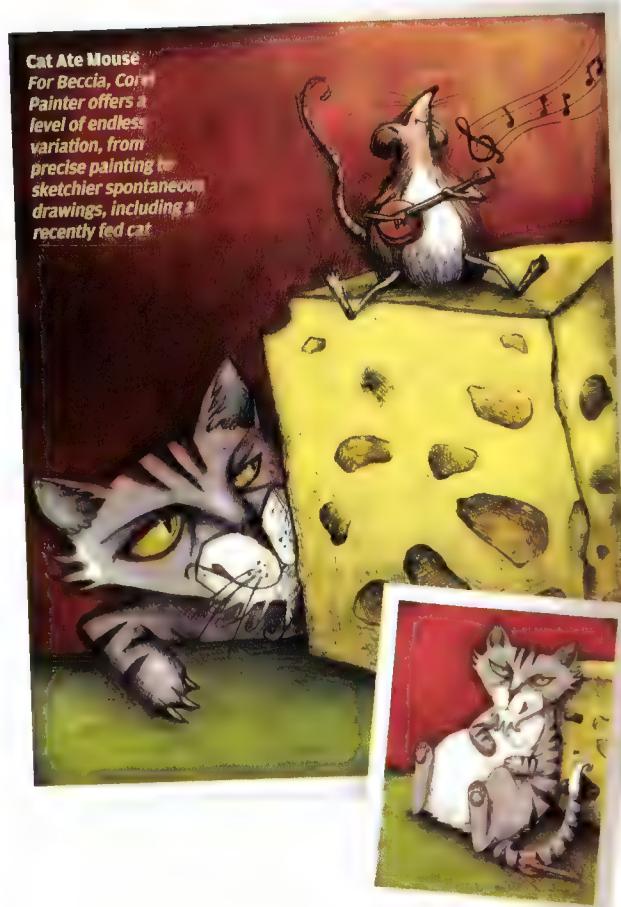
Painter also allows me to experiment in ways that I could never do with traditional techniques. Its strength really lies in its ability to mix media. I am amazed that each painting can come out so differently by mixing mediums and paper, and sometimes I use things that I would never mix together in real life. Before I discovered Painter, I would have to make numerous trips to the art store to find the exact right paper and brush combination. But now I can do the same thing in Painter with just a simple click of the button.

And can you tell us about your favourite Corel Painter tools and brushes?

My favourite brushes are the RealBristle brushes. I use the Real Round brush on a wood grain paper and set the feature high enough to retain the bristle marks. I also use the Oils Detail brush for smaller places and the Thick Wet Camel for deeper impasto effects, which is also found under the Oils brush category. For my latest work on royalty, I finished them off with a bit of the Hard Pastel brush over the Light Crackle paper to get a very subtle crackling effect in places. It certainly beats using those foul smelling crackling compounds! Best of all, you can keep your crackle on a separate layer and remove some later if you get too crackle crazy. I have been known to get crackle crazy.

How did you get into writing your own books, rather than illustrating others?

I started off with the firm conviction that I was not a writer and only wanted to illustrate books. In 2005, I submitted



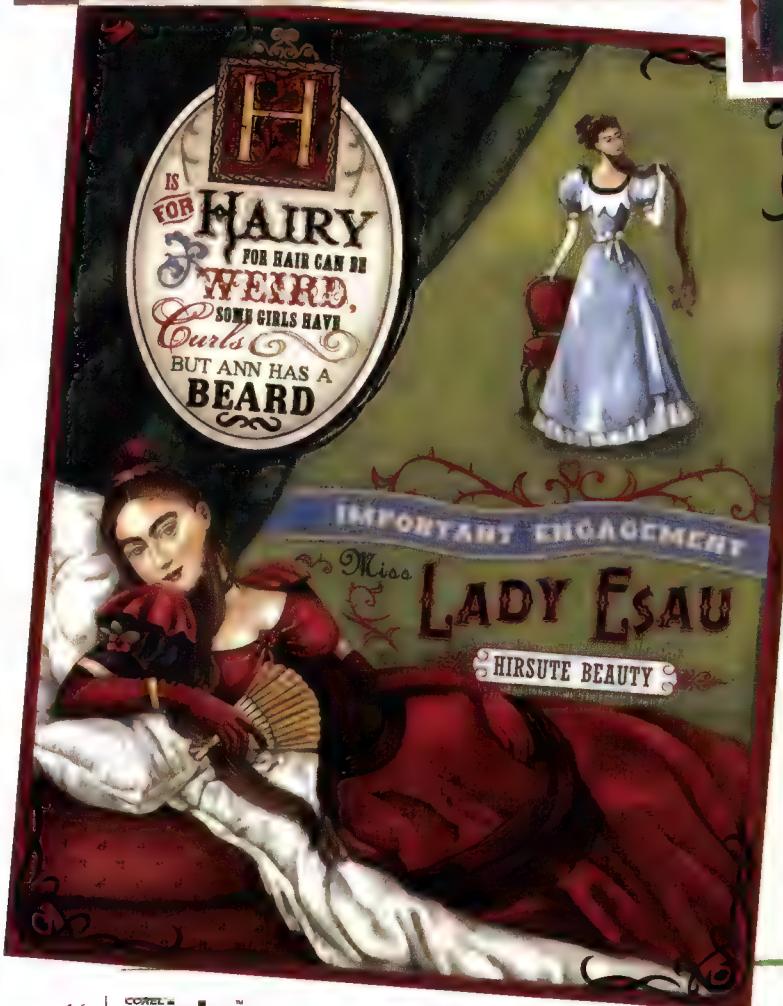
painter



Four Leaf Clover

Beccia's website - www.carlynbeccia.com
Shows examples of both published work
particularly her books, and some personal
work (including some work in progress)

painter



Strongman
Carlyn Beccia shows the full extent of her skills with this striking painting of a circus strongman. Beccia is among a selection of Corel Painter Masters

Hurry up and finish the painting. These stomach cramps are killing me!

some circus art to my current editor at Houghton Harcourt and she responded back that it would make a great children's book and to write some text for it. I explained that I was not a writer, but she asked me to give it a try. I did and they accepted it for their 2007 list. The book became an alphabet book called *Who Put The B In The Ballyhoo?*, showcasing the most famous circus stars from the 18th to the 19th Century. So in my case the art came first. It does not always work that way, but more and more publishers are looking for author/illustrators.

After doing that book, I started to think of myself as a writer more and had the courage to write about a subject that I have always felt passionate about – royalty. *The Raucous Royals* uncovers the biggest rumours and scandals surrounding royalty and debates which are true and which are false. Because the book is for an older audience, Painter really allowed me to create realistic details in costumes and scenery, but I still had a painterly looseness in the portraits.

Do you have more creative freedom, or are you still very much aware that you have books to sell?

I try not to worry too much about selling books. The market is really hard to predict, so the best any author can do is to make a great product and hope that kids and teens will love it.

Your books have a historical theme. How much of your time is taken up researching costumes, props, etc?

I spend a lot of time researching costumes. The National Portrait Gallery was a huge help, along with the British Library. Because no one really knows what famous historical people looked like, the costumes can often be the vital key to identify who the person is.

And, as an author, do you now get involved in the marketing and promoting of books?

I get involved, but I try to focus mostly on the areas of marketing that I enjoy. I personally don't enjoy book signings so I do few of them. But I do lots of school visits and I write weekly history posts on my blog (<http://blog.raucousroyals.com>) to help kids with their history projects or adults looking for a little history trivia. The blog is part of an educational website for kids called RaucousRoyals.com.

You're a fan of the Wacom Cintiq interactive pen display. What does it bring to your work?

Yes, I couldn't live without my Cintiq. It

Cramps

Napoleon feels the pain in this humorous painting, which perfectly reflects Beccia's comic twist on history



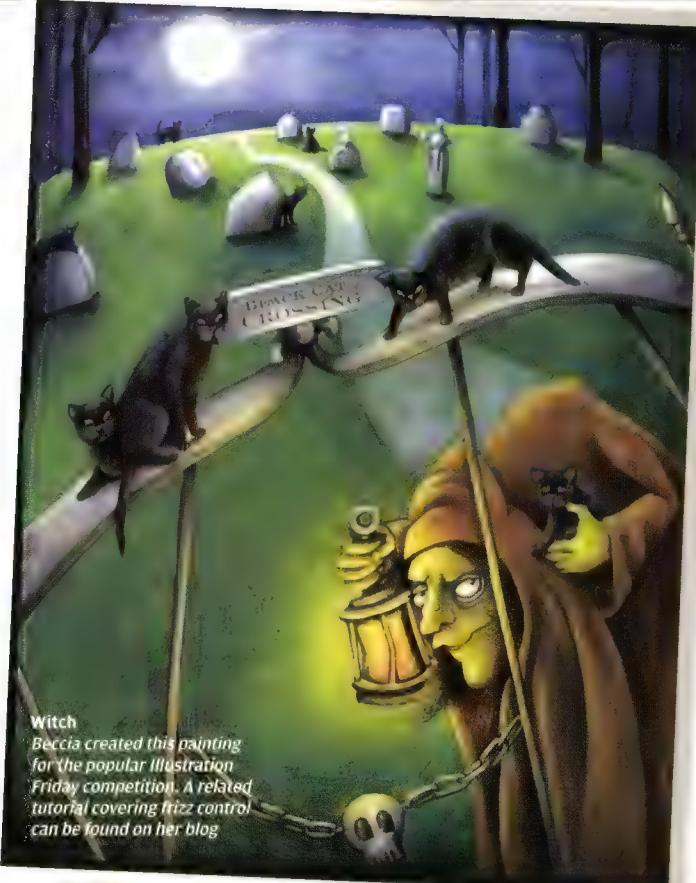
Carlyn Beccia



Vlad The Impaler
The legendary Vlad The Impaler gets the Carlyn Beccia treatment, who offers digital painting tips and advice on her blog

VLAO the IMPALER

PRINCE OF ROMANIA, 1431 - 1456



Witch
Beccia created this painting for the popular Illustration Friday competition. A related tutorial covering frizz control can be found on her blog

"I always warm up my hand by playing around in Painter's Brush Tracking"

has allowed me to work much faster than a tablet, so it has paid for itself in the time it has saved! It also feels more natural to paint directly on the screen.

How does the personal work and work in progress on your website and blog differ from commissioned work?

I try to do more experimentation on my personal work and sometimes participate in the Illustration Friday (www.illustrationfriday.com) competition. My personal work will often diverge in style, and I can then use that experimentation on commissioned work.

Do you think that Corel Painter allows artists a level of creative variation from precise painting to more sketchy spontaneous drawing?

Definitely. I always warm up my hand before doing a painting by playing around in Painter's Brush Tracking (found under the Preference menu). If I'm about to paint fast and loose

then I make sure Painter is set to receive that, and if I am about to paint slow and tight then I get Painter to adjust for those movements. Different tools also have a looser feel. I use the Watercolor and Drippy paint brushes if I am looking for something more spontaneous, and the oil brushes for tighter paintings.

Finally, with a new book just out, can you tell us about your future plans and projects?

I am finishing up my next book called *I Feel Better With A Frog In My Throat*, which is due to be released in 2010. This book illustrates the wackiest medical cures used throughout history, like leeches, bat dung and unicorn horns. The history of medicine definitely wasn't pretty! I am using a darker colour palette with it because there are some gross and bizarre subjects in it. Painter certainly offers a thousand ways to make drops of blood appear on the page! ☐

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Naif Jelani

20
FOCUS
ANNIVERSARY



CHANGE BLUE
BACKGROUND

ALTER
THE SKIN
COLOUR

CHANGE FLOWER COLOURS

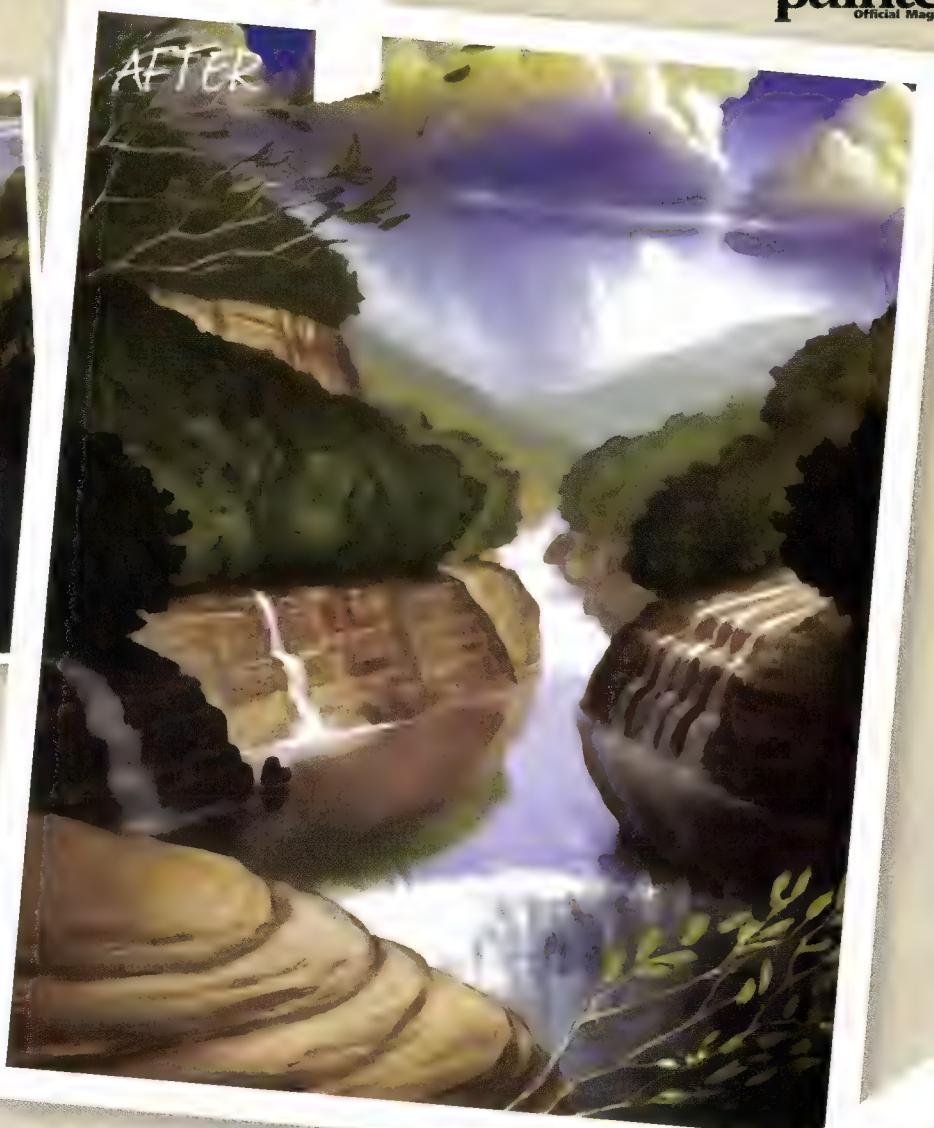


ALTER
THE VASE





ADD DRAMA
TO THE
SKY AND
FOREGROUND



Rescue past paintings

Return to your previous works of art and re-create new and improved versions of it with our guide to rescuing your past paintings. Going back to a failed piece may seem daunting, but we'll show you some essential tricks that will ease the hard work

If you make a fatal error in a real media painting then it can take a lot of work to fix it – up to and including cutting out the good parts and pasting them onto a new canvas. And that's if you fix it at all – many artists have left failed paintings languishing half-finished or painted a new work over them to save wasting resources. With digital painting you no longer have to worry about reusing a canvas because of the time and expense you spent priming it. Layers, erasers, iterative saves and multi-level undo functions all

give you the opportunity to remove any glaring mistakes from your composition. The truth is however, that we all get stuck and drop layers where we shouldn't, or sometimes just get bored of a piece and move on to a new artistic endeavour. Luckily for us as digital artists our paint never dries, and we can always return to previous paintings and work them over again.

Often you'll find that the way you used to paint several months ago isn't the same as the way you paint now. You might have found or created a

new favourite brush, adapted an element of your workflow or become fascinated with a whole new style. You might have learned some new techniques, or honed your skills in an area you used to struggle with before. Going back to previous works can be really useful – you get a snapshot of how your working method has progressed, and you get to finally finish that piece you loved when you started it. And nine times out of ten, you'll find that fixing it isn't half as difficult as you thought it was going to be!



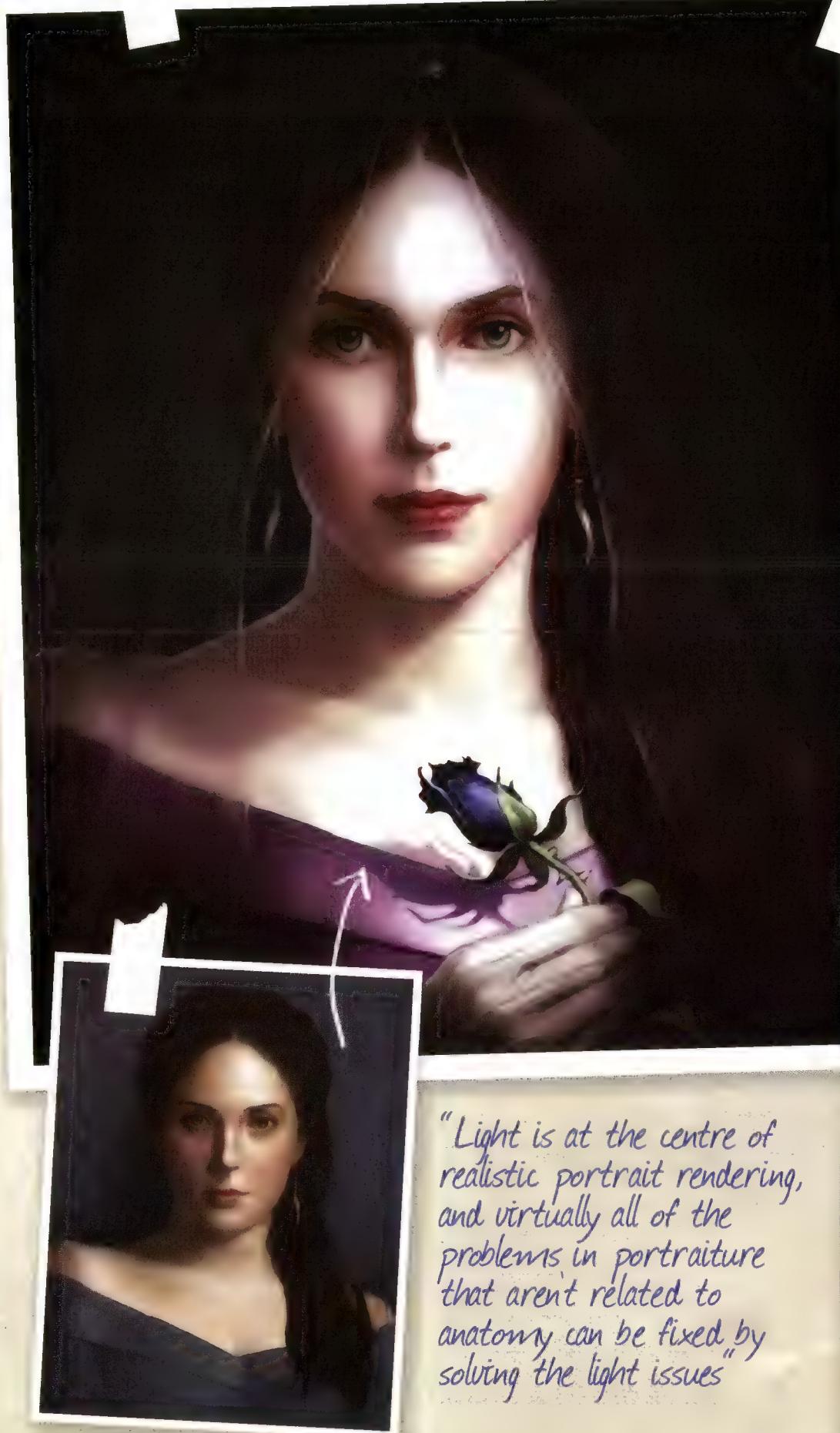
Adjust lighting

Take an old portrait to the next level by improving the lighting with the help from a few of Painter's powerful tools

If you are fascinated by people's faces then you probably have a bunch of unfinished studies hanging around. Maybe a few of those pieces are finished in some sense, but you know that they would get a whole lot better in a flash if you could just figure out what isn't working and fix it. There is light at the end of the tunnel, or (more accurately) light is often a solution in and of itself.

Light is at the centre of realistic portrait rendering, and virtually all of the problems in portraiture that aren't related to anatomy can be solved by fixing the light issues. Light sets the mood and determines the overall colour cast, and this is essential in helping define the contours, forms and shapes in a portrait.

The piece chosen for this demonstration was originally a study in creating realistic skin tones and it was perfect for that end. However, looking back we can see that parts could be just as successful if used in another way and by making a few adjustments, we can change the focus and mood of the image. The first step in this kind of process is making a list of the things that need to be changed. It pays to be fearless, looking at the painting as objectively as possible and removing or changing bits that just don't work – even if you're really fond of them. Looking at this image with fresh eyes, we were inspired to toy around with the narrative a bit, mostly through reflecting on what the light was doing to the mood of the piece. As a result of altering the lighting values, the figure in the portrait took on a whole new character.



"Light is at the centre of realistic portrait rendering, and virtually all of the problems in portraiture that aren't related to anatomy can be fixed by solving the light issues"

FIX LIGHTING IN PORTRAITS

From bland to bold in six easy steps



01 Improve the aesthetics Initially it struck us that a few things could be changed to make this character more fetching. Notice how a little creative copying, pasting and distorting has narrowed the head and neck a bit, raised the mouth slightly, made the eyes rounder, and brought the apex of the eyebrows in line with the thinner face.



02 Make it stand out Next we bumped up the Contrast by about 12% and the Brightness by about 7%. Then, working on a layer set to Overlay, we darkened the background and the dress, using hues of purple and green to complement the skin tones and bring them into sharper relief.



04 Add new elements The addition of a few new elements can dramatically change a piece. For example, in this piece we added a gloved hand holding a slightly scary black rose to her chest, which really alters the mood of the painting.



05 Use lighting Next we opened the Apply Lighting dialog and chose Blue Drama, and altered the settings. We reduced the Effect by 50%. With a combination of very light erasing and a slight reduction in the opacity of the layer, we produced a very subtle yet effective shift of the colour cast towards a cooler tone.



03 Change the highlights Now, working on a screen layer of about 10% Opacity, we painted in some highlights suggesting a secondary light source. This took care of the nagging issue of her jawline disappearing into the shadow. We also painted in a few highlights on the dress to round out the form a bit more.



06 Finalise the composition Finally we added another new element—the veil. It takes the place of the hair, offers more information about the quality of light and it serves as a nice, dramatic frame for those features. The veil also strengthens the composition narratively and structurally.

ADD DEPTH OF VALUE TO A PORTRAIT

Let's apply what we know to another example

Here is another piece with similar issues. Let's start with some anatomy first. The forehead is too prominent, the eye is a bit too close to the bridge of the nose, and the hair doesn't turn with the head. These problems are easily fixed with a bit of patience, a few references (a couple of mirrors are indispensable) and some old-fashioned close observation. Now for the basic composition: the placement of the figure is a bit low on the canvas, and a simple solution here is to trim the top a bit and re-align the figure on the Layout Grid (using Canvas>Compositions) so that the eye is placed on the upper-left of the four intersections. Finally, the tonal range is broadened significantly, with a stronger light source chosen to enhance the drama of the side pose. Try setting the top layer to Multiply, and choosing hues of middle value and low saturation.



TIPS

Great value
If your piece doesn't have values ranging from near white to near black, re-working it to increase that range will greatly enhance the realism and the visual impact of the image. A fun way to experiment with values in portraits is to use the Paint Bucket to fill a layer set to Multiply with a mid-value near-grey version of the skin hue, and gently erase your highlights with a very soft eraser.

Through the looking glass
Having problems getting things lined up from one side of the face to the other? If you are fortunate enough to be working on a front view, you can bring the two sides into alignment. Pick the side you're happy with, select and copy it, then flip it horizontally. Reduce its Opacity to 50%, drag it to the other side and use it as a guide to make corrections.

Cosmetic surgery
A great advantage in digital painting is copy-pasting. If you rendered an eye but it ended up a little small, select it and a bit of the area around it, then copy and enlarge it using Effects>Orientation>Scale. Place it and gently erase the edges of the selection with a low-opacity eraser.



"Painter has a collection of tools it puts at your disposal to go back and fix those colour issues, and maybe you can salvage a gem or two"

Balance colour and tone

Take advantage of Painter's blending modes to enhance and even change the colour and value

Many paintings created in the early stages of learning the craft can suffer from a lack of colour harmony. Colour is arguably one of the most difficult aspects of painting to master, and a workable understanding of its subtleties usually comes long after basic rendering and composition skills are acquired. What this means is that for most artists, there are often some early works hanging around that are more than passable, except for a lacklustre colour scheme letting them down. Painter has a collection of tools it puts at your disposal to go back and fix those colour issues, and maybe you can salvage a gem or two from your discarded early efforts.

It is probably not too surprising that the most effective use of any of these powerful tools is in conjunction with at least one or more of the others, all applied to the same task. Learning how these combinations of tools and effects can be made to work together is either a process of patient trial and error over a long period of time, or one of finding someone who has done a fair amount of research and experimenting and is willing to share their secrets. How, for instance, can you change a red rose to a yellow one without having to repaint all the nice folds and contours? Can you make your colours more vibrant overall without spending hours and hours tweaking them? How do you change the colours in a painting to make them play nicely with one another? Some fun and maybe surprising answers are found in the steps toward the transformation of our slightly sad and lonely flower arrangement into its much sunnier and more luscious offspring.

MAKE COLOURS POP

Turn washed-out sketches into vibrant works of art

The first image here looks washed-out and seems pretty lonely in that big canvas, with too much open, static space at the top of the painting. The tabletop seems like it's in a good place (it rests on the bottom line of thirds after all) but the flower arrangement is just too small. The simplest solution is to select the flowers and vase with the Lasso tool, copy them, enlarge them a bit, and place them slightly differently. Apply

the lesson about mirror images to the vase, copying the right side and flipping it horizontally to use as a template to make both sides of the vase symmetrical. Then, with the layers flattened, we went to Window>Show Underpainting and chose Modern as the image's colour scheme, and broadened the value range wonderfully while staying faithful to the original colour harmony. Finally, we added a few more flowers.



FIX COLOURS AND SHADES

Make bland colours bold with this easy process



01 Make a list Make a list of the aspects of the painting that need to be fixed. These flowers are not quite front and centre as intended, making the whole arrangement look a bit forlorn and the colours themselves are just plain.



02 Start at the back Using a large Spatter Airbrush on a layer set to Multiply at 40% Opacity (using a sample of the background colour), we made the background richer and deeper. Then a large, soft Digital Airbrush was used on a layer set to Overlay to add a little luminescence with a lighter shade.

03 Resize the subject Next came a little resizing to make the flowers more prominent. The vase and shadow had to be shortened a bit, which was easily accomplished with the Lasso tool and Effects>Orientation>Distort option. The arrangement was moved to the right to add some energy.



04 Red and yellow Making the two roses yellow was a two-step process involving a layer set to Colorize, a nice saturated yellow of 50% Hue and 80% Value, and a Soft Digital Airbrush. Then we created a layer set to Overlay at 60% Opacity and used the same yellow to brighten the value.



05 Lighten up The shadows in the folds of the flowers are far too dark. The simple solution to amend this is to create a layer set to Lighten at 40% Opacity and to paint the brightest colours of each flower with a Soft Digital Airbrush. A little erasing in places makes the effect look much more natural.



06 Focus the light A good way to help bring the elements in a composition together is to use a little lighting from the Effects menu. Here we applied a Warm Globe light with the custom settings to round off the corners a bit and bring the focus squarely onto the flowers.

TIPS

A list of fixes
Make sure you can articulate what the problems of your painting are before you start fixing things. If a painting has a number of problems then list them all. Breaking the issues down to a list of distinct items makes fixing a painting manageable, and helps prevent the impulse to chuck the whole thing away. It also helps you avoid pushing (digital) paint around aimlessly.

Blend modes
Familiarise yourself with layer Blend modes by making a point of experimenting with them on a regular basis. Take a layer you have been working on and change its mode until you have run through every option on the menu, observing what each mode does. Run through a couple of options from the Underpainting palette or play with the opacity setting.

Learn basic colour theory
Fixing colours in a painting is more effective if you're familiar with basic colour theory. The web is loaded with information on colour theory. Get yourself a couple of colour wheels from an art store or the internet and keep them by your desk for quick reference.

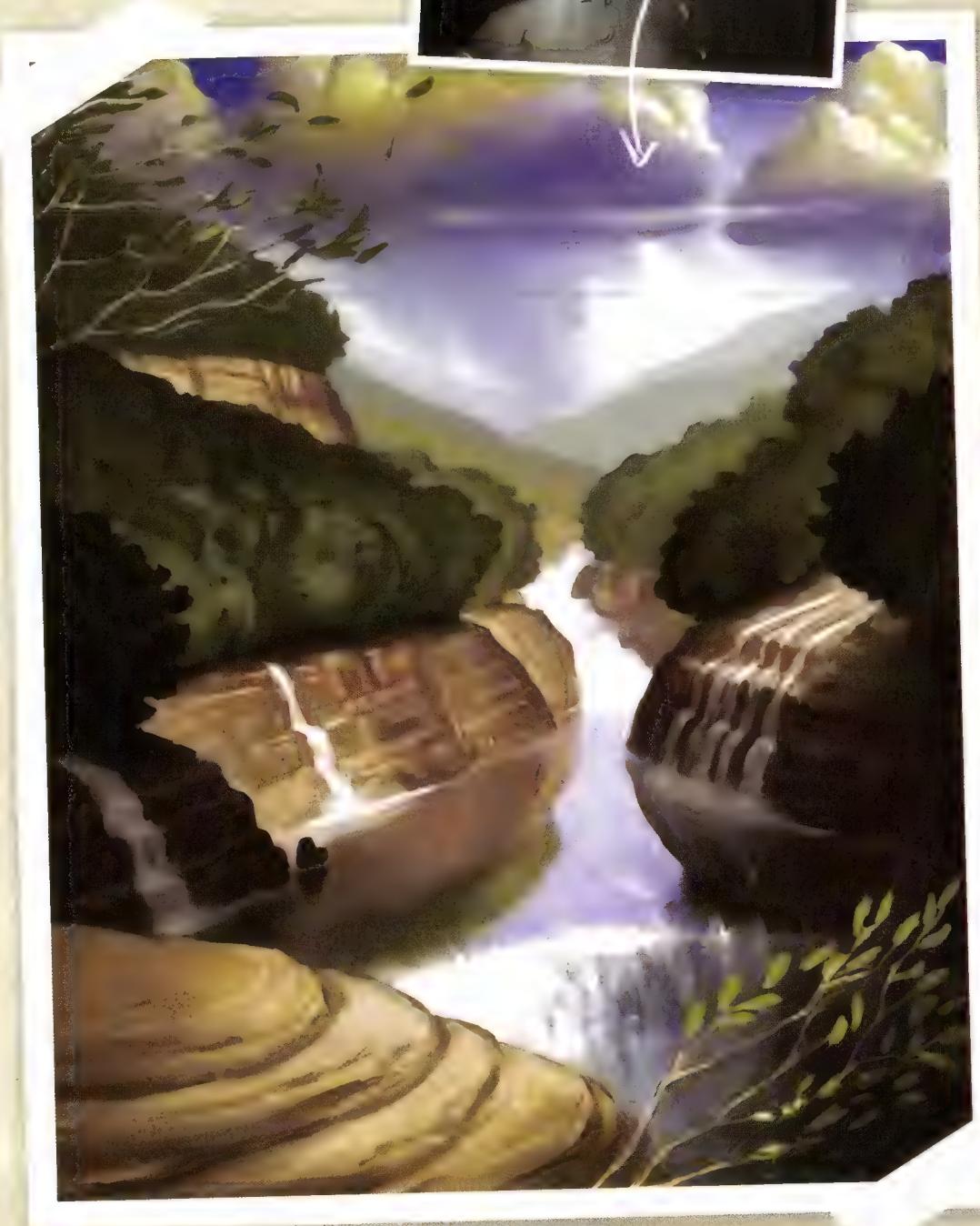
Perfect composition

Use the principles of painting to guide you when fixing compositions

In landscape paintings, value and colour are both used to create depth and distance, and to arrange, add and modify elements to direct the eye through the scene. This creates a balanced picture.

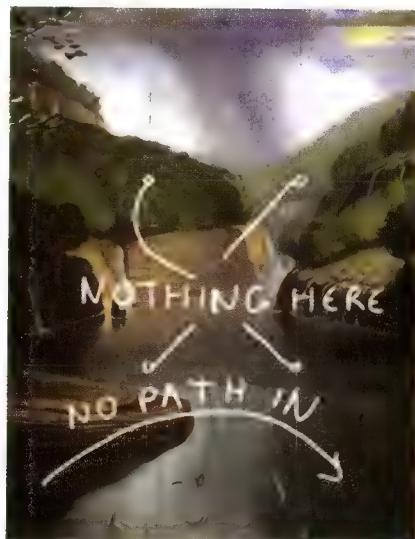
The Layout Grids that Painter provides are valuable tools in aiding your effort to control the experience of the viewer. The eye starts looking at the canvas from the lower-left corner, and though it is up to the painter to direct it from there, it's a good idea to understand what its natural inclination is. The Rule Of Thirds produces four points that have been found to draw the eye. There is even a pecking order, with the upper-right point being the strongest draw, the lower-right being the weakest, and the other two rough equivalents as second. Painters have used this knowledge for hundreds of years, and awareness of the power of placing points of interest at or near these points is very useful. Interestingly, it has also been discovered that using an odd number of these four points creates a more dynamic picture. Another useful concept in composition is rhythm. Just as rhythm is vital to composing music, so it is with painting. Establishing repetition and directional lines of force helps the elements of the painting to integrate with one another. The idea is to consciously create a path for the eye to follow through the painting, which is particularly important in landscape paintings.

Finally, atmospheric perspective is always at play in good landscape paintings. Things lighten as they recede into the distance and take on a cooler hue. Good landscapes should have clear divisions between the foreground, middle ground and background.

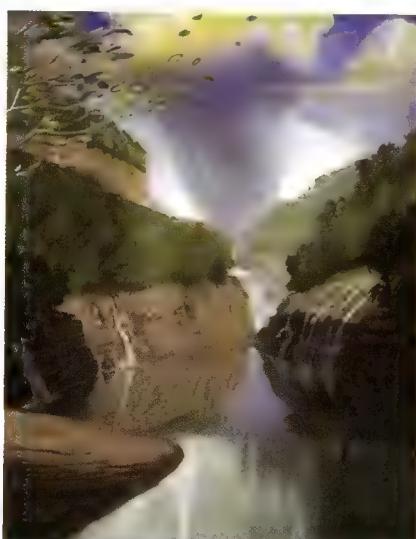


LIFT A LANDSCAPE

Fix a painting using the basics of composition



01 Look at the problems The most glaring problem with this composition is the hole the waterfall creates in the bottom-right corner of the picture. Our eye, having entered the canvas via the handy diagonal line of the cliff ledge, proceeds right over the edge of the cliff, down the waterfall and back out of the painting.



02 Re-arrange the pieces We've moved the horizon line on to the top line of the Rule Of Thirds grid. The points of interest are now aligned with the grid. Most of the work was done by cutting, pasting and distorting the major elements to create a better flow from front to back, and to reflect the higher horizon line.



03 Create a path Now we'll create a path for the eye to get around the lower right-hand corner safely. We've redrawn the ledge to be more like the shape of the other cliffs in the picture, allowing for a few tree branches (of which the function is to be a bridge over the emptier area of the composition).



04 Extend it up river Now we'll extend a path up river for the eye to follow. We add detail to the edges of overlapping forms to create distinct planes. It's now time to begin working up the atmospheric perspective as well, making the receding planes a bit bluer and lighter than before.

05 Into the background Painting the furthest hills creates the final bridge needed to bring the eye into the background sky. The falling rain had to be lightened to stop the eye halting there. Highlights were created on a layer set to Overlay, using the light sandy colour of the foreground cliff and an Airbrush set to 5% Opacity.

06 Atmospheric perspective Finishing the piece properly means keeping in mind that the atmosphere creates softer edges as things get farther away, and that details blend together in the distance, dissolving into fields of colour.

TPS

Take a break
Try to look at your work with fresh eyes. Take regular breaks from the piece you are looking at (re-working an older painting is particularly appropriate for this kind of practice). When you do look at it, try not to focus on any one part, but take it in as a whole. What is your eye drawn towards?

Make a map

Make a point of formally tracing a path for the eye to follow through its journey over your piece. There should be no stopping point that interferes with the journey until everything has been taken in. If there is a logjam somewhere, remove it! And if there is a part of the canvas that the eye doesn't easily find its way to, just build a bridge!

Use separate layers

When you are painting a landscape, try to paint the various elements on separate layers as much as possible, and don't drop them until you're 100 per cent confident that the piece is finished. That way you can easily re-arrange things if you discover a more pleasing arrangement or decide that some elements need a different treatment.

CHANGE A COMPOSITION

Apply the Rule Of Thirds

The main issue with this painting is a very static arrangement. The first thing we did was use the Layout Grid as a guide to rearranging the elements in the painting, to make the composition more dynamic. The whole canvas was copied, placed on a new layer and enlarged. This allowed us to move the horizon line up and down as needed. If the intent is to highlight the trees, dropping the horizon line down to the

lower-third of the Layout Grid does the trick. If the grass is the point of interest, hanging the horizon on the upper-third makes the foreground become front and centre. A little creative cutting and pasting moved one troublesome tree over to the horizontal lines of the grid, which greatly enhanced the dynamics of both versions. Finally, a little work on a layer set to Soft Light helped create a little atmospheric perspective.



BRUSH CATEGORY

RealBristle brushes

This brush category emulates natural media for strikingly realistic effects

The RealBristle brush category was one of the innovations introduced in Painter X, and for those who favour textural, loaded brushes it's a wonderful resource. To get the most out of this category you'll need to be working with a pressure-sensitive stylus rather than a mouse, as the RealBristle variants are designed to respond to the movement and pressure of your hand – just like real paintbrushes. This is not the only area in which they bear a striking similarity to their real media siblings – open the RealBristle Brush Controls and you'll see a range of different brush tips, like Rounded, Flat and Tapered.

The RealBristle brushes are best for really expressive, painterly work, as they allow you to move colour around as if it were damp, sticky paint. For this reason it can take some effort to get used to using them, as their pressure sensitivity makes it just like learning to hold and use a real paintbrush. It's worth it though, as Painter's RealBristle category represents some of the most textured, expressive brushes in digital painting.



REAL ROUND

The Real Round brush is a great one for laying down and blocking in underlying colour. Use it lightly to sketch outlines, or more heavily to define strong lines and shadows

REAL BLENDER ROUND

The Real Blender Round is a softer version of the Real Round, and unlike brushes from the Blenders category it paints with colour rather than blending pre-existing tones

REAL BLENDER FLAT

The Real Blender Flat can be used at one angle for thick edging work, but change the way you hold it and you can produce elegantly cross-hatched strokes

Real blenders

Blend as if you're using oil paints



The Real Blenders are fantastic tools for creating textured, painterly blending effects. Unlike the dedicated Blenders brush category, they use colour when applied to a layer, or blend with your chosen paper colour on the canvas. The Flat blender offers sharply defined stripes of flat bristles, while the Tapered blender is great for blending sharp lines into the background. This is ideal when creating atmospheric perspective.

The Real Round brush

An artist's essential



The Real Round brush is a great all-rounder. It reproduces the effect of a reasonably soft, round-tipped paintbrush, and this makes it ideal for planning the basics of a composition. Many digital artists swear by a Basic Round brush for sketching the layout of a painting, and this is one of the best of the bunch. Use it alone or with the Real Round blender for quick and easy colour coverage.



REAL FAN SOFT

The Real Fan Soft brush is a good all-rounder for painting delicate textures – try it on skin, leaves, hair and feathers. Be careful how much pressure you use though, as it is very sensitive

RealBristle brushes

Here's a look at some of the most realistic, expressive brushes in digital art



Real Blender Flat



Real Oils Smear



Real Blender Round



Real Oils Soft Wet



Real Blender Tapered



Real Round



Real Fan Short



Real Round Bristle



Real Fan Soft



Real Tapered Bristle



Real Flat



Real Tapered Flat



Real Flat Opaque



Real Tapered Round



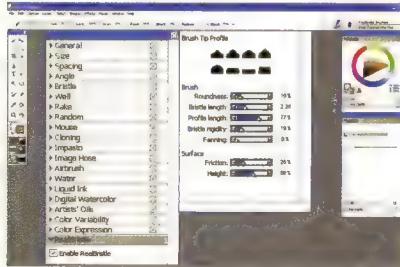
Real Oils Short



Real Tapered Wet Flat

Brush Controls

Customise the RealBristle brushes



The RealBristle brushes have their own tab in the Brush Controls menu, which is unique. A range of icons represent the different bristle and tip types you can use when working with the RealBristle brushes. Don't be afraid to experiment with them – many of the best of today's standard real media brushes were originally created by artists trimming their bristles to new lengths and shapes in order to achieve the effect that they wanted.



Introduce iconography in your art

Discover the importance of using symbols and concepts in your painting

Iconography literally means 'image writing' and it's defined as the study, identification and interpretation of the content of a painting. Creating art which has an actual meaning is a hard task, because the meaning is perhaps more important than the appearance of the artwork itself. But you can still strike a good balance between story and artwork, giving those who want more detail a chance to hunt out and interpret the story.

The thing about iconography is that there are several ways to see it. First we have symbols, for instance a dove that stands for peace. Then we have 'reception aesthetics', which is how the viewer feels about an image. Usually viewers prefer attractive people, while figures that are ugly are often thought of as the bad guys.

And then there's the icons that everyone understands, like a map with a red X on it for example. These universal signs are part of what art historians call our 'collective conceptual map'.

Iconographic symbols have other supportive elements, like the choice of colour in contrast, composition and general contrasts. If you have two figures they should usually be differentiated from each other, so you might dress one darker than the other. Darkly clothed figures are associated with evilness, while bright clothing usually stands for the good guys.

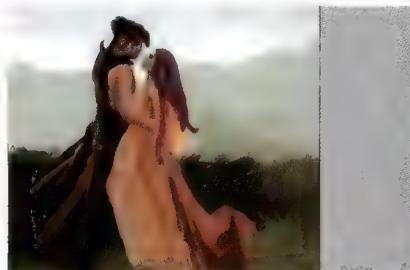
This will be a slightly different tutorial than normal, with us explaining the story in this artwork, rather than creating the actual artwork itself. Obviously have a go if you like, and send us the results!

Tutorial info

- Artist Anne Pogoda
- Time needed A long time!
- Skill level Advanced
- On the CD Start files and background resources

Create a concept

A good sketch is vital to make sure that the composition works



01 Develop some sketches First we are going to develop an idea of how the characters should be interacting with each other. This is necessary because the characters are the main element of the story, and once we have more than one character in a picture the whole thing becomes complicated.

02 Add some ideas To give both characters an intense relationship we must think of elements that support this relationship. Here we're using more elements, such as their posture, to convey the interaction between the characters rather than a more obvious device like a direct symbol.

Build it up

Begin by creating your characters



03 Get the figure's expressions Work on the body posture of the figures to ensure that you get the exact feeling you want.



04 Adjust his body We've used a combination of the solid leg and some drapery hanging from his hip. This flowing element adds more movement to him and suggests that both figures are moving, either separately or together. It is also a way for him to compete spatially with her bright orange floating dress.



05 The faces Let's have a look at the faces now. Creating the right expression for the male figure is vital because he will be the leading character. Even though he is not looking at us, he is the determining element of this painting. Right now his face is a bit sloppy, but this is okay since the expression is clearly nailed down already.



06 First surroundings We want a dramatic wooded backdrop, like the setting for a fairytale. To get an impression of what it would look like in detail we grabbed one of the forest stock images from the disc to create a painted pattern (as shown in issue 23). This will save a lot of time and give us some space to focus on some more important things.

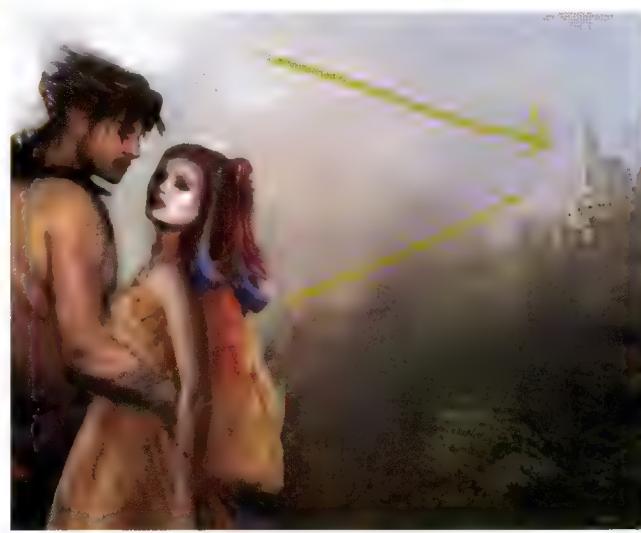
07 Different head position We now experiment with the female figure. What if she isn't as helpless as we first sketched her? That would be interesting because then the viewer will question if the male character really is the lead. Tilting the position of her head also creates eye contact with the viewer, which is important as it invites them into the painting.



Composition aid

When you're working on paintings that are heavily based in storytelling, you need to make sure that everything is in place. Here we will compare two pretty useful things that you should do to achieve a successful composition. First, colour blocking is an immensely effective way to plan your painting. It gives you a feeling for the characters and surroundings. Later on, when the painting is mostly defined, you need to turn it into grey scale and check it. This makes it possible for you to see if the light is correct and, more importantly, it makes it easier to see if all the

symbols you have added are clearly understandable. We 'read' images from lower-left to upper-right, and so paintings are often put into diagonal or triangular compositions to denote the parts that are the most important.



08 Add a focal point A familiar-looking castle (from issue 24) was added as a place holder. By deciding if the castle will hold darker or lighter tones you can determine if it seems to be his or her home, which gives the viewer more information about the surrounding landscape. The triangular form of the hill draws the eye gently towards the castle, and so creates a focus point.

09 Create immediate movement

You can have a look for stock photos of dresses as a reference to get the folding of the dress to a convincing-looking stage. Imagine that part of her dress has been caught by the bushes and pulled up at an angle. This will make the whole dress more interesting and suggest more movement and dynamism in the figures.



Learn from the Old Masters

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10 More key elements

Two very important elements of this painting are a key and a map with a red X on it. So when the figure problem is solved, we should think about good ways to place them. To save time you can use a map texture as a place holder to start. This one is from night_fate_stock at DeviantART.

Bring it together

Start blending and defining to bring out your landscape



11 Red roses The general colour palette of the painting's background seems rather monotone and boring, so we will create a contrast to all the greenish and bluish tones now by adding red to it. Red roses are a common symbol for romance, and these thorny plants are also used as a device in fairytales (often the protagonists have to struggle through them).

12 Experiment with ideas

We need the map to be big enough so that the reader can identify both the object and its role in the story. We've tried adding the map texture to the female figure's dress, but rejected this idea. The big challenge in this image is to place the map so that it is clear and understandable.



13 Zoom out

Having a look at the entire painting now shows the following: we have achieved an interesting balance and contrast in the colours, including a cold/warm contrast between figures. And the key, a map and a castle are the main elements. Now we eliminate or change the factors that are hard for the viewer to read – like the map.



14 Place the map

Here are two variants of working with the map. If the map is on her dress then we need to place some sort of X there too. We could also look for another map texture that is easier to read and experiment with this on the dress, as shown on the right-hand image. We also tried a version that makes use of those convenient rose thorns.



Learn about symbols

In previous centuries, symbols were much more well-understood as a method of representation and many digital artists are re-appropriating the language of flowers, birds and other representative devices that past Masters used. Fortunately, many 'dictionaries' of symbols are now available for free on the internet.

Do the final touch ups

Don't be afraid to use stock photos for referencing and pattern creating



Shoot your own stock

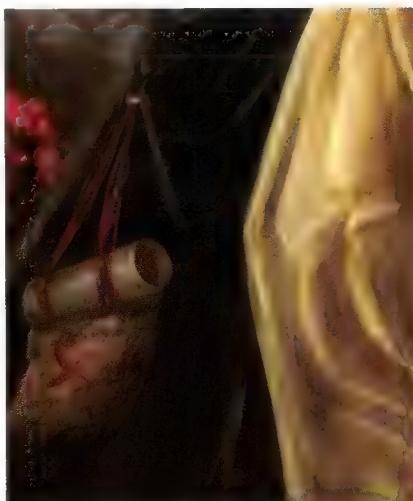
When you know that you are planning to create a complicated painting, go out with your camera. Just take a picture of everything that inspires you or that you think could be useful for your painting and experiment with the best shots. You will be surprised at how many interesting ideas and wonderful improvements this can deliver.



15 Cape adjustments If you don't know how to adjust the folds on an item of clothing, don't worry—just drag something out of your closet and adjust it on some pillows until it looks roughly like the piece of cloth you're trying to work with. Then you can take a photo of it and work from that.

16

Replacement for the map The lower part of his clothing now looks empty, so let's find something to add detail to it. Since we haven't found a good placement for the paper map yet, this is worth a try. You can also add some strings to denote that the map is securely attached to his clothes. Now he doesn't have to hold it and can focus on the woman instead.



16 His upper body

The male figure's bare upper body cannot compete with all the detail of her flowing dress. We need something to cover him up. He's a kind of dark, rogue-ish looking character, so green should fit perfectly and it will also increase the colour contrast between both of the figures even more.



17

New hair When first sketched, the woman's hair appeared heavy because it seemed to be one big dark blob of colour. To avoid that we'll set it into movement now. You can carefully paint many little strands with an airbrush and then duplicate the layer and adjust it. Avoid going into too much detail and keep the hair looking soft and fluffy.



19 Empty background Composition-wise we know that the left side of the background seems to weigh less than the right side, because the right side is holding more detail. To fix that now we'll decide what we can add to the left side. Clouds and mountains can be a good thing, but we've also added a tangled tree to reinforce the darker aspects of the image.

20 The fog effect Here's something interesting, which we'll call the fog effect. Make a new layer, take a big airbrush at no more than 20 per cent Opacity and spread background colour on several objects. Your painting will lose some contrast, but it is a good way to work elements and people into the surroundings.

21

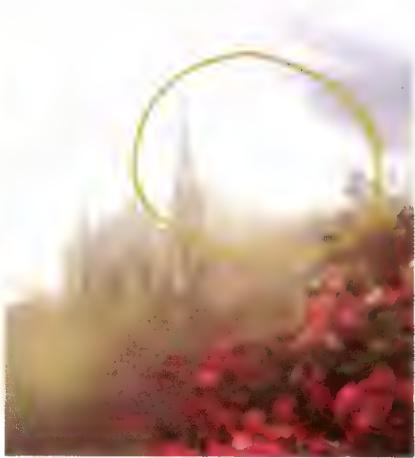
Black and white A new layer set to Colorize and filled with black colour makes the painting appear black and white. Do this to check the painting's tonal values, allowing you to control the lighting and to see if the key elements are visible enough.



22 Adjust focal points To help the eye that's reading the image, add sharp corners and bright colours to the things which are important. You can play with the viewer's perception by adding a sharp triangle form to the dress, then brighten it to hold the eye and make it follow this shape onto the next element.



23 More sharp corners It makes no sense when seen from a realistic point of view, but for this kind of image it is very important to have sharp edges – even around points that would usually be rounded. We want attention to be given to the man's face, so now we add some sharp corners around his head.



24 Loosely defined corners There is also a bright triangular form on the castle to draw attention to it. This form does not have such sharp corners because the castle is too close to the frame of the picture and we don't want the eye to leave the frame by being drawn by a sharp shape near the edge of the frame.

Iconography in action | How viewers look at an image



LEAD THE EYE

Sometimes backgrounds can seem empty when you have elements on one side and not on the other. To avoid this you can add framing elements that equalise the weight of both sides of the picture, drawing the eye through it

HIDE A TREASURE

A key element of this composition is the treasure map. It isn't clear enough to show where on the visible landscape the treasure actually is, so it makes the viewer imagine their own answer

SUGGEST A STORY

Elements that suggest where the figures come from are a helpful way to describe a story. If she belongs to the big beautiful castle which is, like her, on the right side of the image, then he must belong to the dark tree and the rotten roots on the left

INTERESTING SURROUNDINGS

The background can also be a symbol for your story. Is it colourful and full of life, or an empty wasteland? Here bright red roses suggest fairytales and romance, which isn't so obvious in the characters' poses

POSE A QUESTION

Nowadays most people demand art that is clearly understandable, but art that contains little riddles or secrets is what makes them come back to look at it again – because it demands interpretation

COLOUR CONTRAST

Set figures in contrast to each other to explain their opposites. You don't necessarily need to use black and white, you can also work with complementary colours – like green versus red tones, or blue versus yellow tones

Complete guide to the oil brushes

Create a dreamy landscape from a cloned photomontage and bring it to life through the use of oil brushes in Painter

Oil paint (or oils for short) is a type of slow-drying paint consisting of small pigment particles suspended in a drying oil. They were used in England as early as the 13th Century for simple decoration, but were not widely adopted for artistic purposes until the 15th Century.

Many artists today consider oil paint to be fundamental art media and something that a student should learn to appreciate because of its properties and its use in previous, very popular artwork. Typical qualities of oil paint include a

long 'open time', which means that the paint does not dry quickly. It also has a propensity to blend into surrounding paint, allowing for a very subtle blending of colours.

In this tutorial we'll be taking an in-depth look at Painter's Oil brushes and how to use them to create a realistic looking oil painting. Starting with a collage of photos we will Quick Clone and colour correct it, then we will apply the painting in layers using several brushes that emulate real oils. We will use a painting from the German-American landscape painter Albert Bierstadt as a

reference and inspiration for the colour scheme, trying to evoke the romanticism and use of light, and emphasising the use of fog to complement the painting and give it some depth.

Using a mixture of smooth and more textured strokes, we will be given the opportunity to explore the use of different oil techniques (from glazing to impasto strokes) and the different uses of brushes (from flat to round ones). We will also emulate the use of turpentine with opaque brushes and linseed oil with brushes that have blending properties.

Preparing the canvas

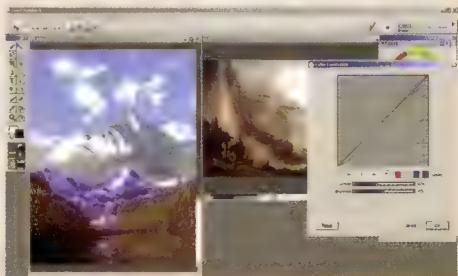
Create a collage that will be used as a guide



01 Put everything together Load the start photos from the CD. Open the sky photo – this will be the background. Now open up the photo of the mountains and select it all with **Ctrl/Cmd+A**, copy it with **Ctrl/Cmd+C** and then paste it onto the sky with **Ctrl/Cmd+V**. It will now be automatically pasted as a new layer. Follow the same process with the foreground elements, like the trees and the river.



02 Erase the bits Once everything is put together, pick the Layer Adjuster tool, right-click on any layer and choose Free Transform. Now adjust the size accordingly for every layer until you get a nice composition. Take a brush and start erasing the sky from the mountains in the foreground and midground layers, starting from the contours. For big areas make a selection and delete it by pressing the **Backspace** key.



03 Colour adjustment Now that everything is set, we can start playing around with the colours. We are trying to go for a dreamy looking landscape, with greys and burnt browns. There are several ways of correcting colours – one of them being the **Correct Colors** option (**Effects>Tonal Controls**). Play around with the brightness and contrast of each hue until you are satisfied with the result.

Tutorial info

	Artist
	May Yeoshen
	Time needed
	3 hours
	Skill level
	Beginner
	On the CD
	Start files



Paint the different elements

Use the oil brushes in layers to give shape to the landscape



The brush feature

When you feel that a brush is particularly slow when used in a large size, try changing the Feature level to a larger number. The Feature of a brush (located in the Size Dab tab) is synonymous with hair density - it simulates a render-based dab. This control is so important that it is included on the Brush Property bar. Many times the sluggishness of a brush is related to the current setting of a Feature Size, so the higher the number is the less hairy the brush will be.



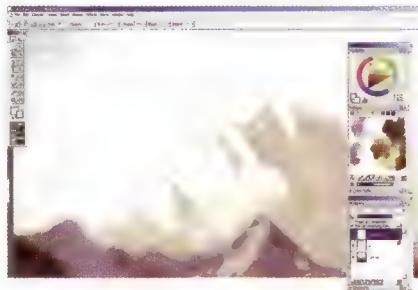
04 Clone elements Once you are done, drop the layers and Quick Clone. Make sure that Use Clone Color is checked and start cloning using the Bristle Oils Cloner. If the brush feels slow, you can always change the Feature to a higher number. Check the progress of your work from time to time by pressing Ctrl/Cmd+T (this will allow you to see the original cloned photo to compare with what you have now).



05 Set the mood Create a mixing palette with the most important colours: lilacs, washed blues, hints of light yellow and greys for the sky and part of the mountains. Select several hues of olive, crimson and ochre for the trees and water. Even with a clone image, you can add touches of colour for better results.



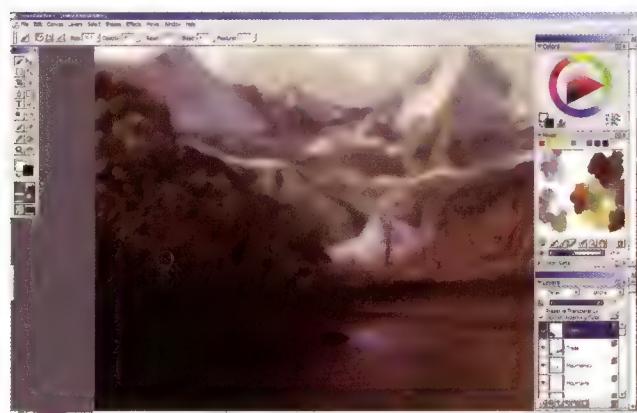
06 Paint the sky Let's start with the background level, which in this case is the sky. Create a new layer on top of the canvas and make sure that Pick Up Underlying Color is checked, and uncheck Use Clone Color. Pick a soft brush, such as the Fine Feathering Oil. We want the top of the sky to be darker than the bottom, so use the dark grey blue from the mixing palette and use the Dropper tool as much as you can to blend in the colours.



07 The distant mountains The mountains are the focal point of this painting. They appear to be far in the distance making the hues look somewhat washed, just like in traditional oil paintings. Using the colours from the mixing palette, try to blend the contour of the mountains gently with the sky so everything will start looking like it belongs to the same painting. Do not be afraid of using different hues, even pale yellows here and there, and make the fog even dreamier just like you did with the clouds in the sky.

08 Keep on with the mountains These other mountains are not as far away as the higher one, so we can use a more opaque brush, such as the Opaque Round. The main idea here is to correct the colours to make everything look harmonious. Keeping in mind the direction of the light, apply similar colours for the light areas, and for the shadows a blueish tone similar to the one used in the sky will work well.

09 The pine trees With the Round Camelhair selected, start defining the pine trees on the right. The strokes are like wet oil strokes, which are perfect for re-creating the pine tree leaves. Start with a bigger brush for the trees closer to you and continue with a smaller brush as you go further to the left, trying to re-create the shapes given by the light and shadow of each individual tree.

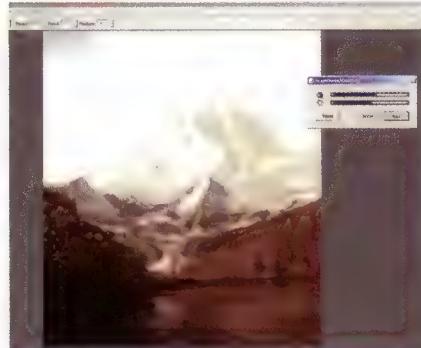


10 The foliage Take the Bristle Oil and try to give some shape to the trees on the left. We aren't worried too much about details, so don't worry if you cover some branches here and there. With circular strokes, place the different and rich colours like reds, greens and yellows.

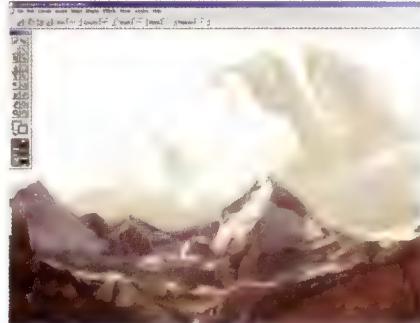
11 The lake Using the Dropper tool and the Glazing Round brush, create the reflections on the water. Grab the colours from the mountains and trees and carefully paint on the reflection with horizontal strokes to re-create the peaceful water. The glazing will give the lake a rich and realistic texture.

Add the details

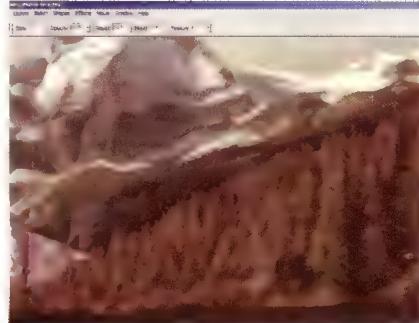
Texturise the mountains, sky, trees and water to achieve a finished look



12 Prepare for details Drop all the layers. The great advantage of digital media is that you can do whatever you want with the painting. At this point we notice there is a lack of contrast in the painting, which can be easily solved by going to Effects>Tonal Control>Brightness/Contrast. This makes the painting more intense.



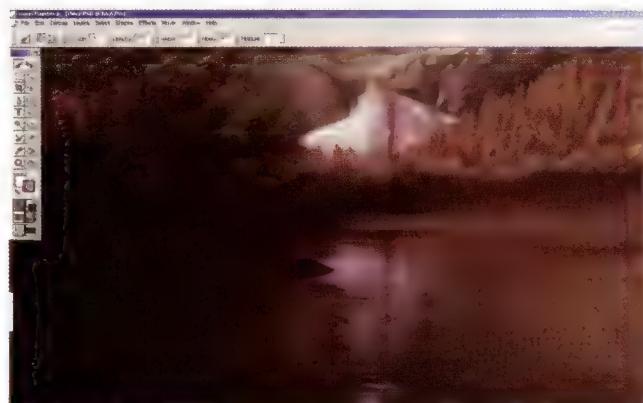
13 Add texture to the mountains The Flat Oils brush is perfect for texturising rocks, and in this case the mountains covered in snow. Like its name states, it provides you with flat strokes full of energy. Use it with the Dropper tool and apply short, almost random strokes. Always follow the shapes of the mountains. It's also great for defining edges.



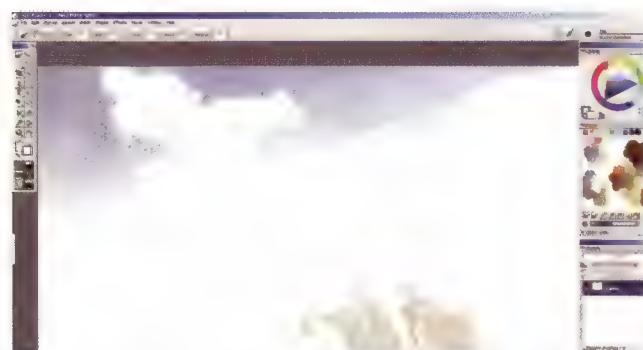
14 Reshape the pine trees To give more definition to the pine trees we can make use of an opaque brush, like the Tapered Round Oils. Use short strokes in the direction of the branches, changing the size depending on how far they are from the viewer. Make extensive use of the Dropper tool as well. Little by little you'll see the pine trees taking shape.



15 Add foliage There are many ways of painting foliage with oils. We used the Thick Wet Camel brush as a base and added an impasto texture, beginning with the shadows and building up to the light leaves. Then on another layer, using the Detail Oil brush, we added several strokes suggesting the bright leaves on the tops of the trees.



16 Define the water With the aid of the Bristle Oils at a low opacity, bring more details to the ripples using gentle horizontal strokes. Use the Dropper tool and pick the colour of the palest mountain, or the lightest pine trees, and apply it to the adjacent water. Now carefully blend with the rest. You don't need to overdo it, just suggest the ripples.



17 Sky and fog The sky and fog look unfinished compared to the rest of the painting. Taking the Round Camelhair, we blend in the colours. This brush has different behaviours depending on the pressure applied with the stylus. When applied with high pressure the round camelhair adds a rich porous texture to the painting, but when applied with low pressure it serves to blend in the colours – giving this cotton look that is perfect for clouds.



18 Final touches We are almost done. At this point we're finishing the painting and adding details like the branches, trees and the rocks on the shore where the pine trees are. Make sure everything else works, correct anything that you've forgotten, then you're done! You can also correct the colours once again if you feel it needs that extra touch.



Adding details

When adding details to an almost-finished painting you may want to look for high Opacity brushes with hard edges and no texture. Although the Detail Oil was created for this purpose, you can choose from a wider range and change the size to a smaller one if you wish. Other brushes that can be used for details are the Fine Camel and brushes from the Opaque series.

The essential Oils tools

Everything you need for great results

Every oil brush is so unique that it is hard to come up with the most important ones. However, since the subject matter was a landscape, we are going to focus on the brushes that made the fog in the distance, the cotton texture of the clouds, the ripples of the tranquil water, the far distant trunks, the rocky texture of the mountains and the abundant foliage – all of which are unique elements that add up to the realism of the painting. Whether they're round or flat, applied dry or with blending properties, or with no texture or impasto texture, Corel Painter Oil brushes are so versatile that they can re-create almost every aspect that depicts a dreamy landscape – just like their traditional counterparts can.

Painter's Oils brushes



Flat Oils



Tapered Oil



Bristle Oil



Fine Feathering



Detail Oil



Fine Camel



Thick Wet Oil



Tapered Round Oils



Opaque Flat



Smeary flat



Details Oils brush

As the name explains, this opaque brush works brilliantly for adding little details like distant leaves, and it's usually used in a size smaller than 15 pixels. It offers very heavy colour in its default settings, so it's good for defining outlines and depicting strong, visible detail.



Thick Wet Camel

This brush, like the rest of the Thick series, creates an impasto look. An impasto look is a thick layer of paint on the canvas, which is perfect for making that tridimensional look given by the strands of a brush. Use it to work up texture and to leave visible 'paint' marks to add to the painterly look of an image.



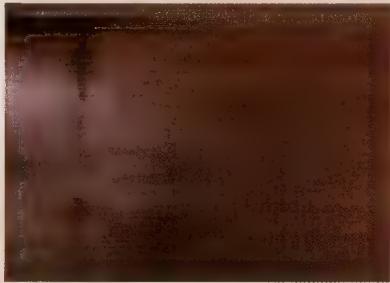
Tapered Round Oils

These opaque brushes possess a barely noticeable impasto feature, giving an oily look to the painting. They are perfect for adding details with rich texture, making them great for details such as windblown leaves and cloth.



Round Camelhair

As explained before, the Round Camelhair has two behaviours depending on the pressure applied with the stylus. With high pressure the brush is at its largest size, whereas applied with low pressure it becomes a fine brush perfect for smudging with the contiguous colours – just like painting on a wet surface. It's perfect for both clouds and hair.

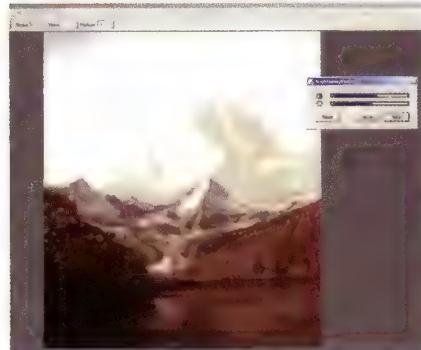


Bristle Oils

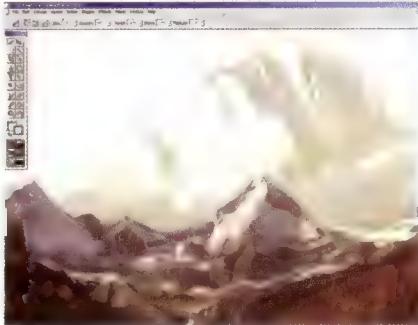
The Bristle Oils are very versatile. Their most distinct features are their brush strands and lack of texture when applied to the canvas. They're good for painting light textures such as grass, fur and many kinds of foliage.

Add the details

Texturise the mountains, sky, trees and water to achieve a finished look



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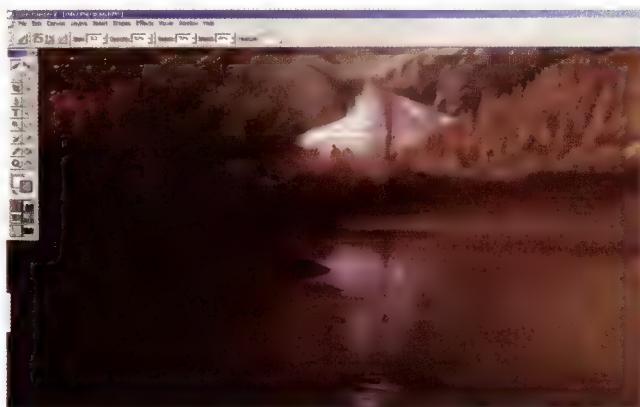
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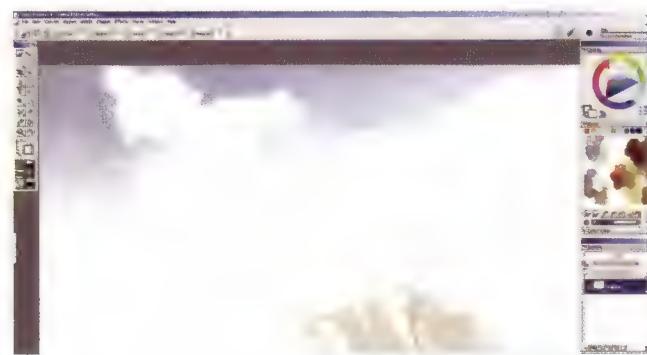
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Flat Oils brush

The Flat Oils brush is perfect for short strokes. It works fantastically for rocks and other heavy surfaces, and if used with vertical strokes it can create sharp edges – just like a flat brush. Use it in short choppy strokes to create texture or longer, dragging strokes to create thick flat lines.



Tapered Round Oils

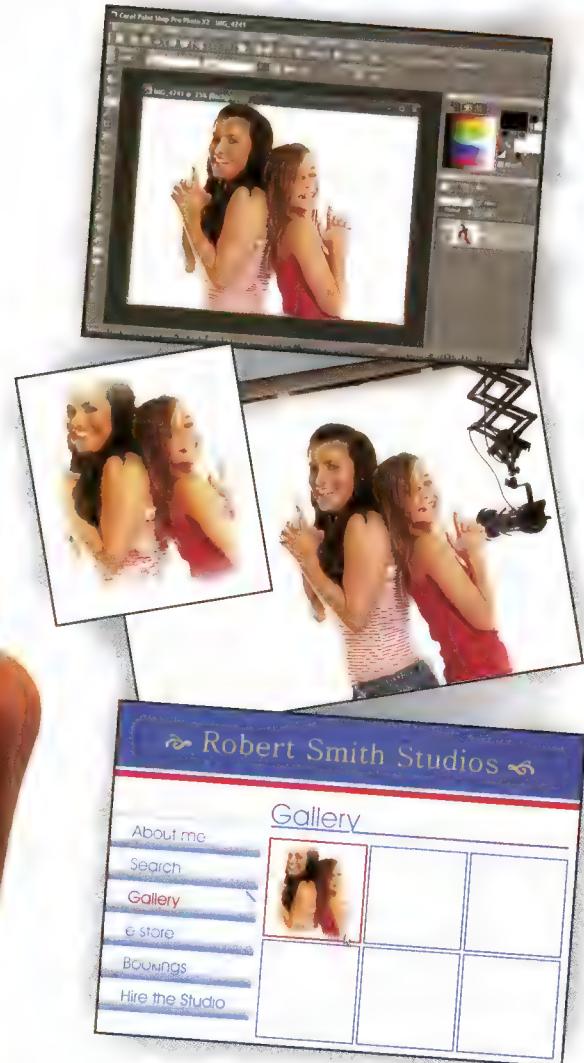
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SmartStroke brushes

Discover the options for using the SmartStroke brushes creatively

Painter's SmartStroke brushes are designed to enable the program to perform its Autopainting function effectively. Rather than just slapping on a selection of random or user-defined brushstrokes, SmartStroke brushes are designed to work with the lighting and shapes in the image that you're Autopainting, making it look as if lines and curves have been meticulously hand drawn and blended. If you select a SmartStroke brush, then enable both SmartStroke Painting and the Smart settings in the Autopainting dialog box, Painter will start off by blocking in colours using large brushes, before working up details in brushes of ever-decreasing size. This makes Quick Cloned photos look professionally painted in a matter of minutes and provides a great base for a more finished piece – but there's a lot more to the SmartStroke brushes than that. Use them as Cloners and Pattern Pens, or get creative by building up layers of different effects. The ability to enable almost any brush in the program to use the SmartStroke Painting and Smart settings functions means you're not restricted to the SmartStroke variants either – although with an excellent range of dab types and different effects, this category of automated art brushes is sure to spoil you for choice!

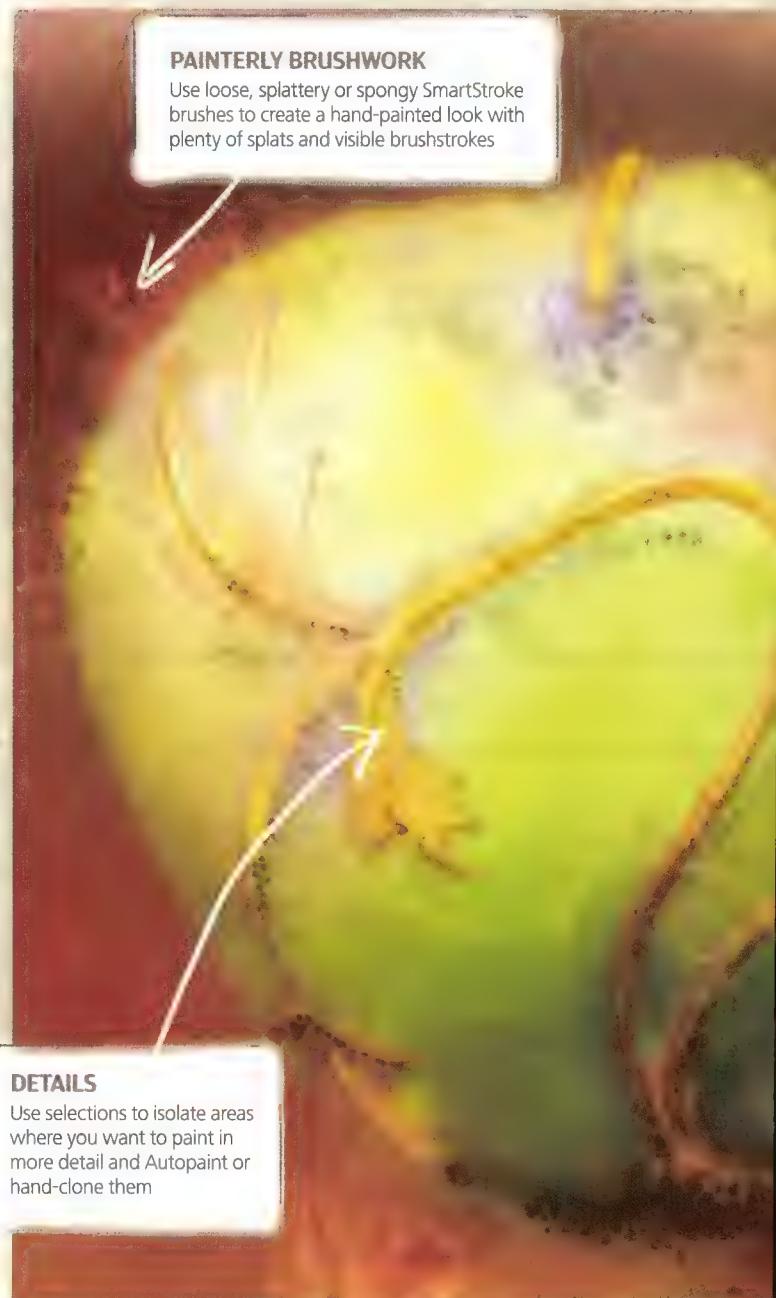
painter
FEATURE
FOCUS

Cloners versus SmartStroke

Spot the difference



The left-hand side of the image has been cloned using the Thick Bristle Cloner, while the right-hand side of the image has been Autopainted using the SmartStroke Acrylics Dry brush. Generally these brushes have very similar dab types – but see how the paint dragging on the Cloner brush has distorted the image, while the Autopainting has adhered much more closely to the definition in the source image.



SmartStroke as Pattern Pens

Create textured painterly effects



Pattern Pens are a great resource within Painter, but often their finely rendered appearance will be at odds with the more painterly look of the rest of your image. The way around this is to use the SmartStroke brushes as Pattern Pens. Use one of Painter's default patterns or create and capture your own to create some fantastic patterned and patchwork effects in Acrylics, Oils, Chalk and Gouache.

**TEXTURE**

Build up texture quickly and easily using SmartStroke brushes to cover your entire canvas. This technique is great for applying grainy or impasto effects

LAYERS

Build up different effects over layers while changing the Compositing Modes and dropping and blending every so often

BRUSHES

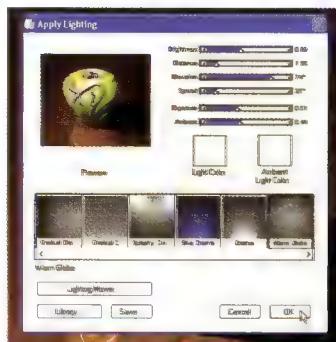
You're not restricted to SmartStroke brushes when using Smart settings – check Use Clone Color and use any brush you like!

Prepare for SmartStroke

Make sure you blend on the correct layer

The key to using Autopainting and the SmartStroke brushes effectively is to prepare a well-balanced and colourful clone source to work from. Also think about focus. If you start with a blurred image, the brushes will find it difficult to cling to edges. Here's how to get started...

01 **Correct the colours** Here our 3D rendered image sports some distinct bleaching, artefacts left over from the reflective effect applied to it in the 3D software used to create it. Using the Digital Airbrush, we lightly cover these with the correct colour.



02 **Apply the lighting** In order to make the object in your Autopainting shine, apply the lighting before you clone it. For this simple shape we've gone for the Warm Globe effect, but consider more complex lighting in portraits and landscapes.



03 **Use Underpainting effectively** The Underpainting dialog is a great way to quickly edit, so familiarise yourself with its settings. We've chosen the deep, rich Classical Color Scheme and the Intense Color Enhancement to bring out a range of different tonal values.

SmartStroke painting

It's not just for SmartStroke brushes



The SmartStroke Painting and Smart settings checkboxes in the Autopainting dialog aren't just for SmartStroke brushes – you can use them with almost any brush (with the exception of some pressure-sensitive types, such as RealBristle or ones that require previous colour like the Sargent brush). Here we've used these settings with the FX Glow brush for a bright, shining effect.

Create quick texture

Glaze and texturise in a flash

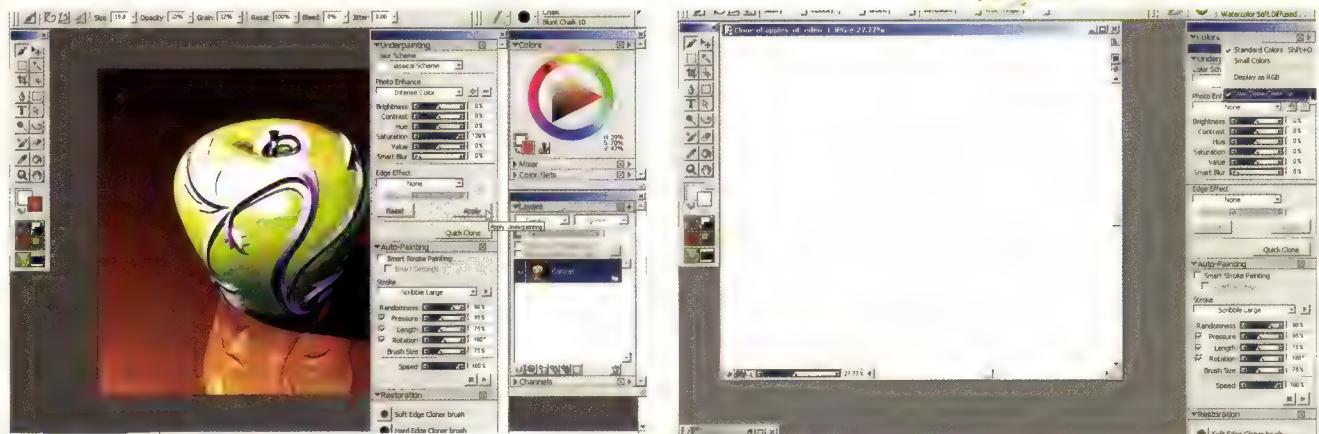


Glazing and texturising a piece of digital art to get that perfect hand-painted look can take longer than composing the image itself. Make Painter do it for you by using the Autopainting dialog and SmartStroke Painting. Make sure you've chosen Use Clone Color or a clear, varnish-like brush and work on a new layer. We've used the Impasto Texturizer variable to create this heavily textured image.

Get creative with SmartStroke

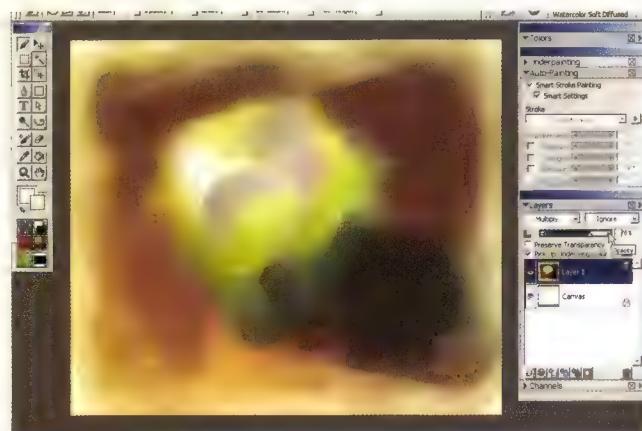
Do much more than simple Autopainting with these clever brushes

Autopainting is a great way to establish the blocking-in and overall composition of a painting based on a photo, but you can get much more creative than that with the SmartStroke brushes. Here we will begin with an image rendered in 3D software.

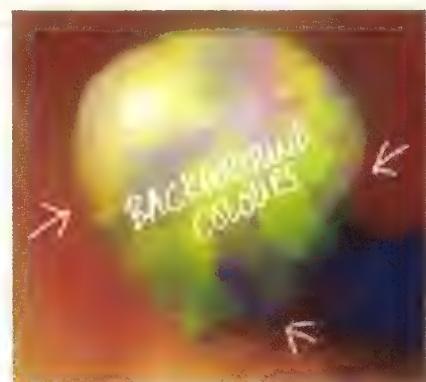


01 Establish the Underpainting Open the image you want to Autopaint and go to Window>Show Underpainting. Choose a Color Scheme and Photo Enhance option to make it really stand out, and a Vignette if you want a frame effect. For more interest we've added some hand-drawn red elements to this image. Hit Apply and then Quick Clone.

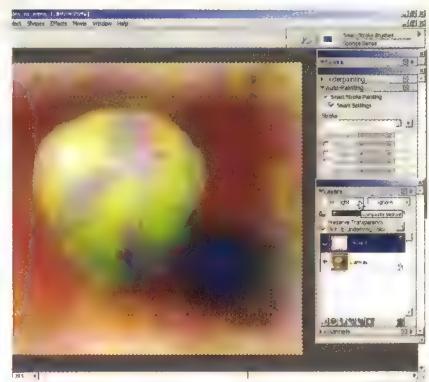
02 Choose a brush Select a SmartStroke brush. By default these brushes have Use Clone Color checked. Create a new layer, ensure that SmartStroke Painting and Smart settings are checked, and hit Play in the Autopainting dialog.



03 Drop and blend Here we chose the Watercolor Soft Diffused SmartStroke brush to block in basic colour on our first layer. Now we change the Compositing Mode of the layer to Multiply to add more tones to it, drop it to the canvas and blend the basic shapes of the composition so that they look firm and 3D.



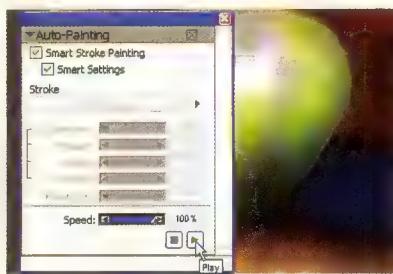
04 Use a bigger brush Now we'll do the same again on a new layer, but this time we'll choose a bigger and more random brush – the SmartStroke Sponge Dense. This has a relatively big dab and so it will pull elements of the background colour onto the object in our image, adding to the illusion of 3D space.



05 Start using selections We want more of this spongy effect around the frame of our image. We select a rectangular area and Invert the selection. Now we turn off Use Clone Color and pick colours from the image, before using Autopainting to apply them fairly randomly in the selected area.

Chalk Textured

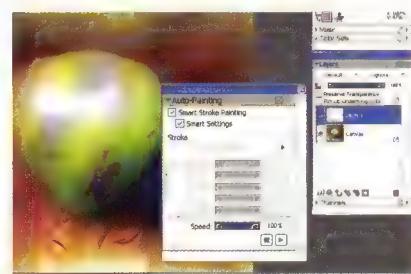
The perfect base



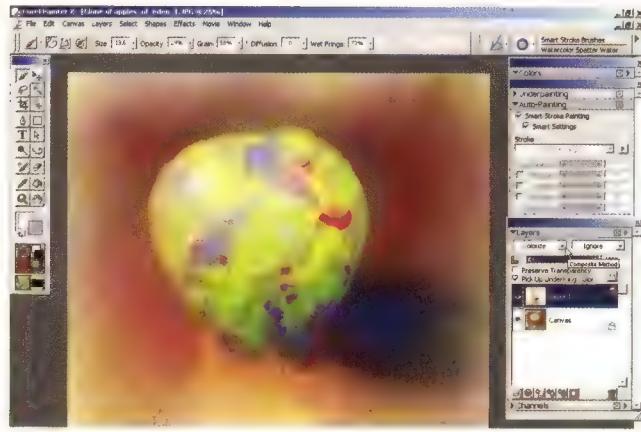
Chalk Textured is one of the SmartStroke brushes, similar to the Watercolor Soft Diffused brush, that is an ideal foundation for more creative applications of these tools. In particular, Chalk Texturised gives you an instant paper texture across your image and bright, powdery tones. It then blends with Just Add Water into an ideal smooth, yet varied, base. Try using it for textured pastel effects or tactile backgrounds.

Acrylics Dry brush

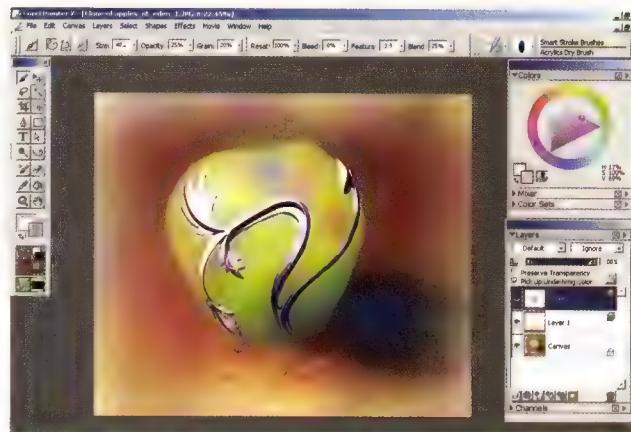
Soft detailing and colour



This Acrylics Dry SmartStroke brush is finely bristled, offering very little in the way of obvious painterly brushstrokes. Instead it offers a soft, diffused look similar to dry acrylic paints. Use this brush for less sharply detailed areas, such as reflections or soft textures like hair, feathers and leaves, to create an obviously painted, yet soft and smooth look. It is also another brush that's perfectly suited to creating backgrounds on which to place painterly strokes.



06 Advanced selections We've dropped the layers and blended the image again, but now we want more splatters of colour. To do this we choose the SmartStroke Watercolor Spatter Water brush and make a selection with the Lasso tool. Again, we uncheck Use Clone Color and pick colours from the image, then Autopaint them.



07 Details and reflections We drop and blend the image again, but now we'll start to work up details like the wrought iron effect from our original image. To do this we pick the SmartStroke Acrylics Dry brush, check Use Clone Color and, on a new layer, hand-draw over the areas we want to bring into focus.

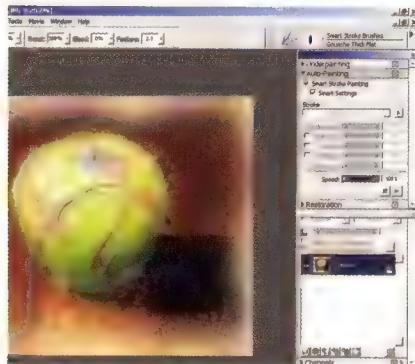


Save some time

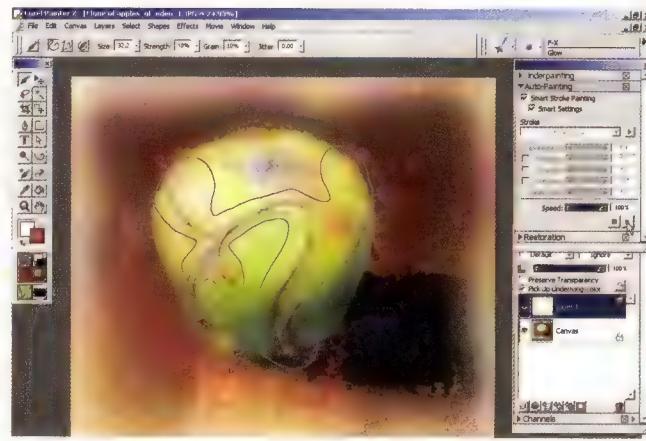
Use SmartStroke functionality to help you block in colour and establish an underpainting ready for more detailed hand-drawn work later. It's easy to leave an Autopainting running, so why not take advantage of this time-saving function?

Finish with some glow and texture

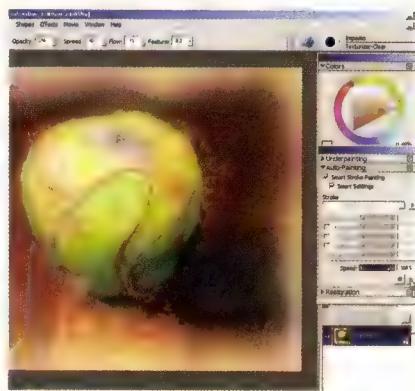
Add some finishing SmartStroke touches



08 Reverse out We like the level of detail the Acrylic Dry brush gives us, but we want to transform the purple detailing to gold. To do this, we change the Compositing Mode of the layer to Reverse Out, and it instantly changes from purple to a golden-yellow. Then we ran a quick dose of Watercolor Spatter Water over the entire piece.



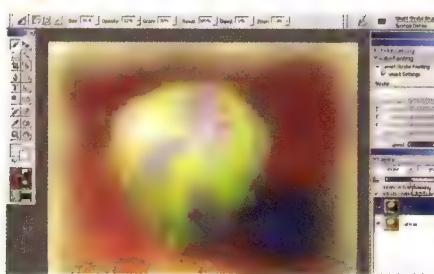
09 Get some glow The metal texture is now unified with the rest of the image, but lacks its distinctive metallic shine. To bring this back we use the Lasso to select a rough area around the metal detailing (leaving extra room for reflected glow), create a new layer and Autopaint it using the FX Glow brush set to SmartStroke Painting.



10 Quick and easy texture Now for the final finish – an all-over application of Impasto Clear Texturizer. Rather than do this by hand, which would be a long and laborious process, we use SmartStroke Painting and Smart settings to do this for us. This is a trick we'll apply to many more textured images in future!

Sponge Dense

Bright bold blocks



The SmartStroke Sponge Dense brush is brilliant for creating tonal variation. This is thanks to its grainy textured look and the way it renders as blocks of overlying colour. We like using the Sponge Dense brush on a layer that's set to Colorize to really bring out the strongest tones in an image and make them bright, blocky and full of impact.

Watercolor Spatter

Make a mess!



This fantastically random brush is another one that's great for adding tonal variation, and it's probably our personal favourite out of the SmartStroke brushes thanks to its exuberantly messy mark-making. The Watercolor Spatter splatters on colour the way you would when using the more alternative painting techniques, like straws and toothbrushes, and leaves behind brilliant bubbly-looking artefacts.





Paint like:

American Folk Art

American Folk Art mirrors the life of a society, preserving our fondest memories of yesteryear and another way of living

Folk Art is generally nationalistic in character and expresses the values and aspirations of culturally united people. Folk Art often possesses a rough-hewn quality; it is primitive and unpretentious, created by tradesmen, peasants, seamen or country craftsmen with no formal training. It has evolved from a 'waste not, want not' frame of mind, where anything from a cupboard to a crate might be given a new incarnation with a coat of decorative paint. All societies have produced their own Folk Art. In this tutorial, we will examine some of the elements of the very popular American Folk Art.

The Folk Art that has survived and is still being collected or copied today is an amalgam of diverse individual styles, because the artists were often isolated in their rural settings. The art that grew from their artistic abilities, and the need to create, tells stories of a simpler time and portrays American life and landscapes with a strong sense of colour, patriotism, locale and humour, which is still portrayed by artists today.

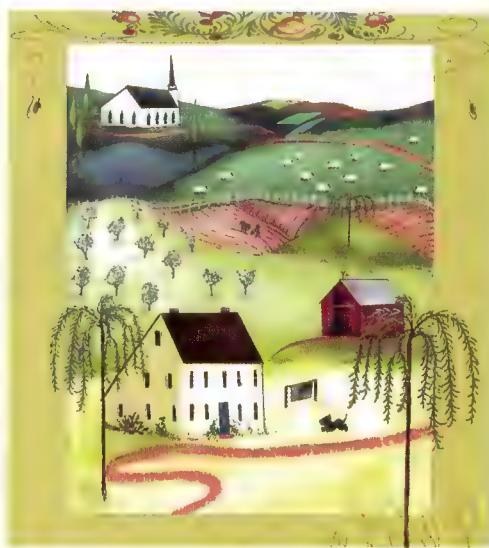
The first genuine interest in what was to become known as American Folk Art began after World War I, as self-trained artists felt the old way of life slipping away and sought to portray all that was American, to record scenes from their early lives and to document a lifestyle that was rural and untouched by improved 20th Century communications and travel. We've lost the proper names of many of the 19th Century artists whose work may only be known now by such charming names as The Bears And Pears Artist, but the best known of the 20th Century artists are Grandma Moses, Mattie Lou O'Kelley and Kathy Jakobsen. Contemporary folk artists include P. Buckley Moss, whose endearing Amish scenes have an avid following.

Folk Art categories (such as Outsider Art, Naive Art or Primitive Art) and decorative painting have overlapped, with each carrying its own connotations. Outsider Art, for example, often illustrates extreme mental states, unconventional ideas or elaborate fantasy worlds, and it has

emerged as a successful art marketing category in its own right. The decorative painting of today includes Tole Painting, which employs special brushes and techniques that hark back to its mural painting roots.

Folk Art tends to be two-dimensional without the serious constraints of perspective or Divine Proportion, and often has a child-like quality where the elements are more symbolic than they are realistic. And because early Folk Artists used what was at hand, their paints were anything from plant dyes and egg tempera, to casein-based or buttermilk paint. Today's artists sometimes imitate those paints using lime washes when striving for a washed or antique look.

In the following step-by-step guide, we will begin with a simple drawing and develop it into a painting. While we will eliminate unnecessary detail, it's great fun in this kind of painting to keep adding elements, like a weather vane or sheep grazing down in the meadow, all of which makes it even more personal to your own sense of rural life.



Borders

Adding borders around the artwork is a nice touch and very popular in Folk Art. The artist uses the border as a space in which to place text, to expand the painting, or to show off fancy decorative painting skills. This example gives an interesting window effect. Borders are either co-ordinating colours or black and, depending on the desired effect, anywhere from an inch to several inches wide.



Old Glory

The US flag, and its number and placement of white stars on a blue background, has evolved as each state joined the union. It therefore serves as an instantly recognisable representation of bygone days. Any US flag with less than 50 stars relates to a time period previous to 1959. We usually find flags included in landscape paintings or as rustic images on their own in Folk Art.



Willow

We're really not sure as to how stylised willows made their way into American Folk Art, but we suspect that they were originally copied from the Chinese porcelain pattern known as Blue Willow or Willow Pattern, which was immensely popular in the US in the 18th and 19th Centuries. However they came to be, they are a staple symbol in American Folk Art paintings. You can purchase them as stencils for arts and crafts murals if you wish.

"Folk Art often possesses a rough-hewn quality; it is primitive and unpretentious, created by tradesmen, peasants, seamen or country craftsmen with no training"

Tutorial info

	Artist Cat Bounds
	Time needed Three hours
	Skill level Intermediate
	On the CD Final image



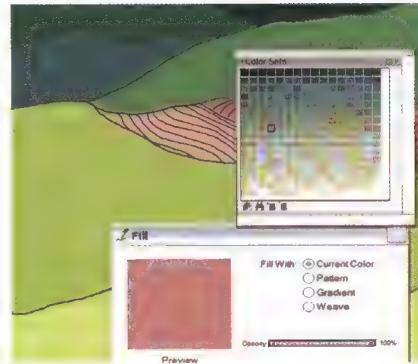
Pencils

We've used the Greasy Pencil brush throughout this painting, for everything from the beginning sketch to treating it as a paint brush for creating the willows. That's the versatility of Corel Painter; any of the brushes in your Favorites palette is adaptable for various mediums and needs. Greasy Pencil strokes have inherent dimension, with or without Impasto depth. Reduce the opacity, and the strokes (which begin transparently) take on an even softer quality.

How to paint a Folk Art landscape

Go back to the old ways

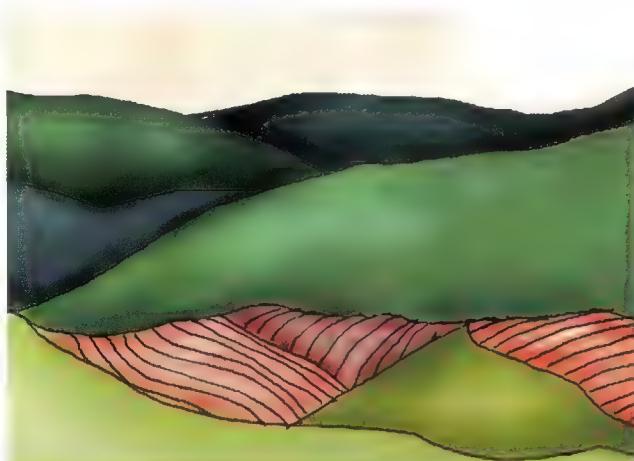
01 Start with a sketch Begin your sketch in a ready-for-fun frame of mind and draw flat, basic shapes without undue attention to perspective, and give each element its own layer for easy movement later. If you'd like to create our image, load up the final copy from the CD and trace around the edges. Any pencil or pen brush will do, but we plumped for the Greasy pencil.



02 Painting with Fill Because our drawing is like a colouring book picture, we can select each section with the Magic Wand and use Effects>Fill to flood them with the colours from the Color palette. If your colours bleed into one another, you'll need to patch up any pencil line gaps. Think warmer colours in the foreground, changing to cooler hues in the background.



04 Burn and glow For even more dimension we chose the FX Glow brush and the Photo Burn brush, both set to a very low opacity for creating highlights and shadows in the landscape. We're not creating realistic dimensions, but we do want to give our hills and valleys gentle undulations. Less is more here, so don't get carried away.



05 Brush painting The Thick Acrylic Bristle brush lends more life to the landscape as you gently brush through the textures and highlights you've just added. But be careful not to blend them right into oblivion.



06 Make decisions along the way In the beginning we thought that the blue section on the left was just another hill. But then it began looking more like a lake, and of course we needed a lake, so that's where we went with it. As you paint your Folk Art piece, let each of the elements suggest what it wants to be when it 'grows up'.



07 Fill in the line work The Artists Impressionist brush makes such lovely, unpredictable wild grasses. Our brush is set at Default with an Angle of 185 degrees and a Squeeze of 39%. Pick up some light colours and scatter them in darker areas, with some dark grass in the highlighted areas.

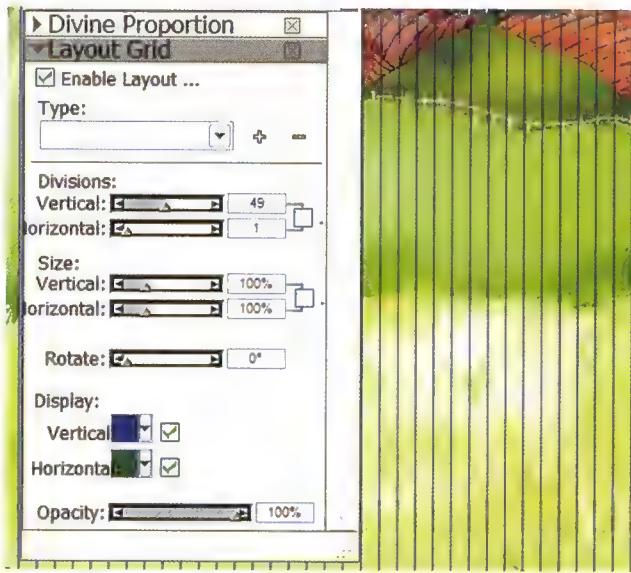


Airbrushes

The Soft Airbrush 20 and Tiny Spattery Airbrush are two indispensable brushes, and it's easy to use one or both of them in almost every painting. The Soft Airbrush is great for adding colour or touching up areas at low opacity, without interfering with any existing brush strokes. The Tiny Spattery Airbrush can be ocean mist, scattered flowers, a bit of added texture, or even a colourful abstract element.



08 A patchwork of lives Folk Art works best when we have a theme in mind, and ours was of patchwork quilts and how the countryside becomes a patchwork of fields, meadows and ponds. We began drawing in the sections on the most distant hill and painted in the colours borrowed from the landscape below.



09 Fences While we want our painting to keep a child-like quality, we don't want to reach the point of childish scrawl. A fence needs some regularity, so we selected Window->Show Layout Grid, enabled Layout, and moved the sliders until they measured the right distance between the fence posts. We painted them using a Greasy Pencil in white medium.



10 Home sweet home Our house begins as a plain little white box with windows all askew. Here's another decision for us: just how askew to leave things? Later on we decided the white house competed with the white church on the hill, so we painted the house pale yellow instead. We selected the shadow side of the house and used Effects->Tonal Controls->Brightness/Contrast to darken it.



11 Symbolism in a quilt Here is our tiny quilt, pieced together from swatches of colours from the surrounding hills. It's easily overlooked, but it's an important symbol as it echoes the patchwork hills, the stained glass windows in the church that isn't built yet, and perhaps the lives of the people who live here.



12 Barn raising Barns and barnyards hold significance in America's rural past, and you'll find them often in its Folk Art. We began painting this one a dark maroon, using an Oils Thick Wet Camel brush and then layering lighter hues over it.



13 Down in the orchard It's springtime, and the trees are blooming in the orchard. We painted them using the Leaky Pen with two colours at a time. We set Color Expression to Direction, which created a flowered swatch of fabric for our patchwork. The tree trunks were drawn with the Greasy Pen.

Artists Impressionist

In addition to the obvious uses of the Artists Impressionist brush for painting entire paintings in the Impressionist style, it's also the go-to brush for creating free-style meadow grass. Play with all of the Brush Controls sliders and check boxes, but particularly with the Angle option, where you can adjust the Squeeze and Angle of your random, wild grass blades.

Leaky Pen

At a first glance this brush variant looks like a limited brush, but nothing could be further from the truth. The longer we have it in our Favorites palette, the more uses we find for its random effects – even though there is no traditional brush that creates the same effect. Varying the opacity, size and spacing of it results in an assortment of textural and splashy brush effects.



Real media acrylics can run the gamut from thick, oil-like impasto on canvas to a look that's similar to watercolour on paper. The same is true of the digital Acrylics brushes; their delivery of medium is pure genius and very realistic. You can add Impasto Depth to any of them for increased realism.

Finishing our painting

Art is... being led by our inspiration, our own creativity



14 Heart of the community A plain white church on the hill, facing the horizon, symbolises the aspirations of country folk who are dedicated to living upright lives. We left hard, dark lines for the edges to delineate it in the distance.



15 Long and winding road Our road, spiralling like a ribbon across the hills, is very fanciful—but we like how it draws the viewer's eye through the landscape. We painted in long, expressive strokes of the Captured Bristle brush, varying the hues not so much for dimension as for interest. There's not much in painting that's more boring than broad expanses of the same hue.



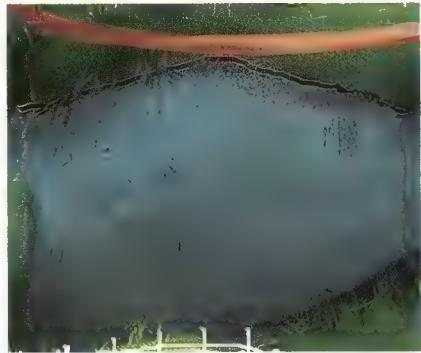
16 Tilling the soil Placing people in your Folk Art landscape is as simple as drawing a rough outline and filling it in, just as we've done for the buildings. The simpler, the better. Again, we're using the Oils Thick Wet Camel brush because it's soft and expressive but loaded with medium. Grandma Moses' characters, even the ones in the foreground, are this simplified.



17 Pastoral Don't you love painting stylised sheep? They're simply soft little rectangles with faces and a couple of toothpick legs. We filled out the bodies of these with tiny spatters from the Leaky Pen and drew the faces and legs with the Greasy Pen. You can nestle them down into the grass with the Impressionist brush on the setting we used earlier.



18 Trees in the distance We chose these tree shapes because they repeat the shape of the steeple and the stained glass windows, and they have a serene quality about them. We sketched them and then filled them in with the Oils Variable Round.



19 Reflections We created reflections by selecting an area beside the water, copying and pasting it back onto the canvas, and then flipping it over and moving it into place with the Layer Adjuster. We then reduced the opacity until it took on a transparent quality.



20 Planting shrubs Shrubs and flowers give a place a sense of being cared for, and since these are just indications of shrubs you can do them in a few strokes. The house seemed a bit too stark, so we gave it a doorstep. You could add a welcome mat, door wreath, or whatever says 'home' to you.



Just Add Water is such a staple in paintings that sometimes we fail to mention it, but it's one of the most often reached for blenders for creating lost-and-found edges and seamless additions to an almost finished painting. It's very powerful at its default 100% Opacity, but we kept it at about 15% with a relatively large brush size.



21 Watch dog We added this frisky little dog to introduce some movement into the piece. Once you get used to adding people and animals to your Folk Art, you can start to develop your own style. Take a look at the characters of Grandma Moses and P. Buckley Moss for some inspiration; each artist remains true to her own style.



22 Willows We painted the willows from start to finish using a Greasy Pencil brush. They consist of a long, skinny trunk, a flourish of branches and leaves that don't overlap. A painting will usually contain one, two or three willows.



23 Willows even more stylized The fun thing about Folk Art elements is that they can be as stylised and simple as you want them. Here's another example, which was also drawn with the Greasy Pencil.



24 Winter trees

Not really a fan of willows? Trees that are native to the area are just as easy to draw and include in the scene. Here we created a simple outline and then filled in the same way as the hills portion of the landscape. The folk art style lets you get away with using simple shapes.

25 Final touches

As you near the end of your Folk Art painting, take a look around and decide if there are any additional iconic elements you want to add. Our barn didn't seem quite finished without a weather vane, and we decided to add a small flag at the front of the house. Scale is not a huge consideration.



26 Shadows

We need some indication that people and things are standing firmly on the ground, and this is easily accomplished with soft shadows. We used shadows even though the light source isn't very apparent. Our favourite shadow maker is Soft Airbrush 20 set to a large size with an Opacity setting of 4%.



27 Antique finish A soft layer of spatter painting is often used as an antique finish in Folk Art painting. Tiny Spattery Airbrush set to 48% does this beautifully when applied in a slightly random pattern on an empty layer, which can then be tweaked with changes in Opacity settings and Composite Methods.



FX Glow

We enjoy all the FX brushes. This one creates auras of sunlight, moonlight or highlights throughout paintings. At its default Opacity setting or higher, it spreads neon light and colour. At Opacity settings below 5%, it's very subtle.



Oils Thick Wet Camel

The default Impasto setting of this beautiful brush is Color and Depth, which combines its transparent oil quality with depth-building effects when strokes are layered. Change the Impasto setting to Color alone and lower the Opacity to 24%, and it takes on beautiful, translucent and smearable qualities that are perfect for blending.

How to... paint water

Through three small studies, a waterfall, a fountain and a stream, learn how to paint different types of moving water

01 f the many challenges presented to an artist, few are as daunting as painting convincing moving water. It has no real shape as it constantly changes and morphs its surface form. It doesn't even have a real colour, as water can effectively be any colour because it reflects the colours of its environment. Despite the challenges placed on the artist, it's worth trying to paint water scapes. When light hits the

water's surface it can produce dazzling highlights and light bending effects on its surroundings that are worth the pain! This Art Study on how to paint water will help demystify some of the things that make painting water so confusing. Through the three studies presented here (a waterfall, a fountain and a stream) you'll learn how to create moving water and pick up some tips for creating your own fantastic water effects.



Waterfall PAINT A CONVINCING WATERFALL IN A FEW BASIC STEPS

Here we'll simplify the process of painting a waterfall by breaking it up into individual, easy to follow steps. Learning these basic steps will have you painting your own believable waterfalls in no time at all.



01 Before the water falls Here's a basic scenario for our waterfall, but you may have noticed that there is no water. Not yet, anyway. That's so we can introduce each element of the waterfall individually. By breaking things up, it'll be simpler and easier to understand.

02 Body of water The first thing to do is to paint in some water on its own layer, at the base of the falls. Paint over the sandy floor all the way up to the rocks, loosely defining a waterline.

03 The falls Here comes the main torrent of water, flowing down the rock face. This is done by painting vertical blue and white streaks, and blending them together into a smooth surface. Over this, a few sharper streaks and details are added. Make sure to round off the top, to follow the flow of water over the rock ledge.

BLENDING

A Soft Blender Stump brush, which was used at around 30% Opacity, was also applied to the falls here to soften up some of the harder pen lines

PENS

The majority of the waterfall flowing over the ledge was done with the Scratchboard Pen. The water droplet details were made with the Leaky Pen

MISTY VAPOUR

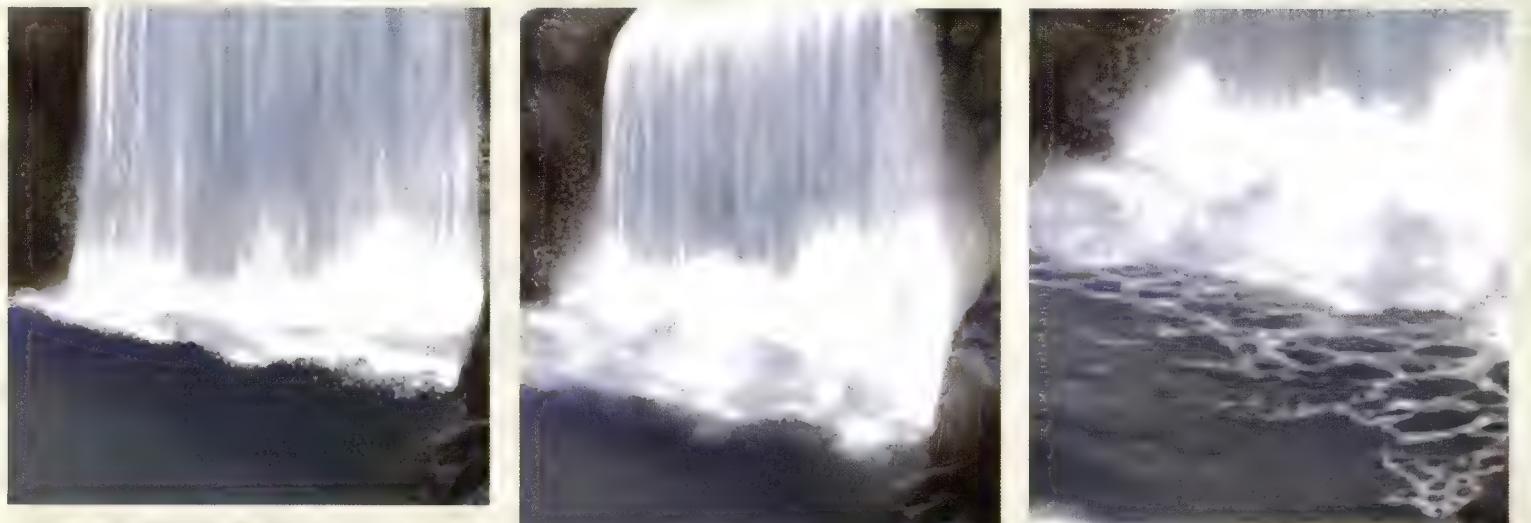
The cloud of misty vapour at the base of the falls was completed with a combination of the Digital Airbrush and Acrylic Captured Bristle brush

WATER RIPPLES

The ripples and the light surface movement details on the water (below the falls) was done with Square Chalk set to Wood Grain paper texture

FROTH AND FOAM

The froth and foam effect was achieved with a Tapered Detail airbrush tool. An eraser was also used to carve out some shapes and holes here and there



04 Break the surface The waterfall is beginning to take shape now, but it needs some more work where it meets the main body of water below. Using the Variable Spatter Airbrush, with a low opacity, make some light water splashes and disturbance in the pool below.

05 Mist In the same general area there will be a cloud of watery vapour that rises up from the base of the waterfall. Creating this mist is relatively easy with either a Digital Airbrush set to a low opacity or the Acrylics>Captured Bristle brush.

06 Details Now add some final details, mostly around the base of the waterfall, with the addition of a few ripples here and there and some foamy froth. These little details will help to make things look a bit more believable.



Fountain

Jets of water are forced up into the air, gradually breaking up into water droplets and mist as the pressure subsides. The droplets, in turn, are brought back down by gravity and return to the water or basin of the fountain. When you understand the basics, painting a water fountain can be a simple affair and a lot of fun.



01 Start Using a Tapered Detail airbrush, paint upward flowing jets of water from the fountain's base, similar to the ones pictured here. Keep the lines tight and opaque at the base as this is where the pressure is. The water streams will spread out the farther they push up, becoming less opaque.



02 Droplets As the water streams stall they begin to break up, which causes water droplets to appear. A great tool for making realistic water droplets is the Leaky Pen from the Pen menu. Play around with the Jitter setting to create some different effects.



03 Gravity Gravity will bring the droplets back down again. Paint more falling beads of water on a separate layer and use a slight downward motion blur (Effects>Focus>Motion Blur) to give the illusion of movement.



04 Surface splatter As the water beads drop back down into the water they will create a ring of surface splatter that encircles the fountain's base. We used a Variable Splatter Airbrush, which was good for creating this effect.

Running stream

 A SIMPLE WAY TO PAINT
A RUNNING STREAM


01 Paint it in The basic stream is painted in with dark brown at the back. It then leads up the front, which is a bluish colour to represent the sky reflection in the foreground. A couple of dark shadowy reflections of the rocks and stones are also added.

02 Follow the flow On a fresh layer, using a Tapered Detail airbrush, start to loosely sketch in the flow and contours of the running stream. Notice how most of the water action appears as it flows over and around the rocks, and not just randomly.

03 Finishing Keep building up the lines of flowing water, giving them more and more definition. To smooth and soften some of the line work use a Soft Blender Stump brush. Add some final details, like surface highlights and bubbles, and you're done!



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Tutorial info

	Artist
	Two to three hours
	Intermediate
	On the CD Sketch

Use a limited colour palette

Create an exciting Twenties inspired poster, utilising only limited colours

There aren't many decades that offered so much excitement for the people of the time than the Twenties. The Roaring Twenties was an era of Speakeasies, Flappers, Prohibition and Gangsters - what an exhilarating time to have lived in! Living life in this age made for some great art and illustrations. J C Leyendecker, Norman Rockwell, and Dean Cornwell were some of the great illustrators working at the time. The work of artists like these, often studies of the world around them, could usually be seen in magazines, posters and calendars. Most of their paintings used limited colour palettes to make them easier to print in large numbers. Making the choice to use limited colour can be a struggle, especially if you're used

to rendering illustrations in full detail. However, this method of using limited colours can help to create a bold, attention-grabbing painting. The juxtaposition of colours next to each other will help to enhance the piece. It's also a useful exercise for improving your knowledge of colour, since this approach uses colour theory to harmonise the look of the painting.

Primary, secondary and tertiary colours can be helpful when creating a piece with a limited colour palette. Select three to four colours, as this amount will help to create a balanced piece. Warm and cool colours can be juxtaposed so that you can paint light and shadow effectively, therefore it is good to have at least one warm colour in a predominantly cool piece, and the

reverse in a warm-toned one. Complementary colours usually work well in a painting like this.

To add more depth to your painting you can use different values of the same colours. This will help you to show 3D forms in your painting, and allow you more range in value that will result in a more appealing picture. Textures and values can be built up with one of Painter's most useful tools: Digital Watercolor. In the same way a traditional painter will use glazes, you can use these Watercolor brushes to change the values of objects in your painting quickly.

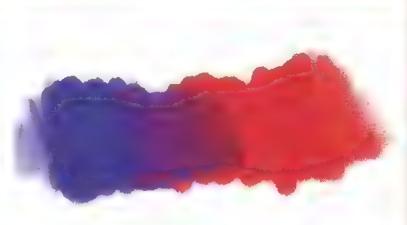
You can apply this method to almost any subject matter, but this tutorial will show you how to get started with the classic Twenties approach to using a limited colour palette.



Primary colours

Red and yellow make blue?
Not necessarily!

The primary colours (red, yellow and blue) are the staple for mixing colour. You can create any secondary or tertiary colour with these three combinations. The Old Masters would mix equal parts of the three - this way they would get a neutral dark colour that worked well for shadows since it has the primary colours in it.



A mixture of two

Mixing colour will help to add life to your painting

The secondary colours (purple, green and orange) are a mixture of two of the primary colours. So if you mix blue and red you will get purple (see the example above). This can also be done simply in the Mixer, which is found under the Color palette. Secondary colours are also utilised in the tertiary colours.



Going neutral

How to avoid mixing muddy and dull colours

A tertiary colour is created by mixing a primary and secondary colour. If the primary and secondary colours are opposite each other on the Color Wheel then the mix of the two should come out brown, or even a sort of neutral colour. If you try and mix a brown using loads of colours, you will end up with a dull and muddy result.

The Roaring Twenties

Re-create a poster from a past era



Salvaging colours

You can use the same colour for an illustration that makes use of limited colour. The beige-brown that is in the coat on the man is also used in the street and in the clouds. This is useful when economy of colour is being employed. Make wise decisions on what colours to use where.

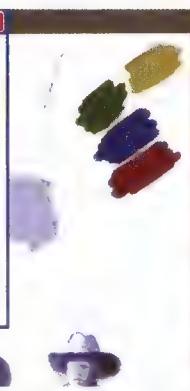


04 Cleanup lines Dry Digital Watercolor at this point, and start to use an opaque medium for the cleanup of your sketch lines. We used Gouache for this tutorial. It does not have to be perfect at this stage since we will be working back and forth, tightening up the images as we go.



Shadows

Using one colour in multiple areas can draw the viewer's attention and be useful in a limited colour illustration - like the use of blue for the shadows, buildings, sky and clouds. The use of the same colour, and values of that colour, can be an interesting exercise for the artist.



07 Customise colours If you don't like the method in step five there is another way. Select a colour. In your Colors box there are two boxes with arrows pointing at them – click on the box that is selected. An additional box will now open and you can add colours to the Customize Colors table.

01 Sketch time Start by either importing, scanning or drawing directly onto the canvas to start your poster. We have included this sketch on the CD, so load it up if you like. Depending on how we are working, if it's in a sketchbook or on some toned paper, we will just start sketching in Painter. This way you don't have to scan any images in.

02 Make some changes For this next step you will want to look at your composition – make sure there are no tangents, the perspective is working and see if things need to be moved. For this picture we shortened the car, changed the way the man was standing and made him a little taller, and added a sidewalk that they are standing on.

03 Block in tones We will use the Digital Watercolor at 50% a lot in this tutorial – simply because it is one of the greatest brushes created! It is also excellent for establishing colour values. Start with just a black-and-white tonal wash to get the lighting down. This way you will know where the light source is at and won't run into trouble when adding the main colours.

05 Colour swatches In this step we are making swatches so that we know the exact source for the colours that we will use. Create a separate layer, and out of the way of any important information, just colour a Color Key of the colours so you can select the same colour at any time. Hide this layer if it gets distracting.

06 Blocking in Using Digital Watercolor, start blocking in the colour for your picture. We used a green (dark, since there is no vegetation), a blue, a reddish-purple and a brown-beige colour. Then we went over all the darks to get rid of all the grey. Do not Dry Digital Watercolor yet.



08 Add more colours Now add some of the other colours to your picture. Remember you can use values of the same colour. Since we are using a green we decided to make the car green, even though the predominate colour for cars was black.



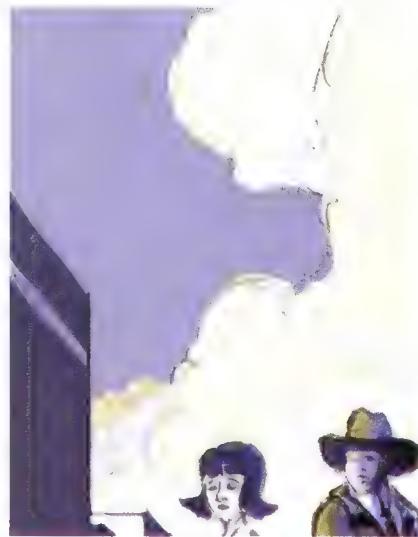
10 Add texture to the road Use the Artist Brush>Impressionist Brush, to help create some good textures for the image. For our purposes it will be for the road, since there is nothing else that is really in the foreground, and so it avoids areas of blank canvas.



12 Colour the road Use the same colour that is in the clouds and the man's coat for the road. Just in the light areas, we will use the same blue that we used for the buildings for the shadows. Do not Dry Digital Watercolor yet.

09 Same colour, multiple areas

You will need to use the same colour for multiple areas on the image. We used the colour of the coat in the clouds also. This will help unify the painting, since the colours are spread throughout the entire image.



11 Lighten up some things

Start to lighten some of the objects that need a stronger light for the source. Since you can use values, original beige-brown is too dark. We will also use opaque mediums later.



13 Darken buildings Now you can Dry Digital Watercolor. Use the same blue to add some depth to the buildings, as this will help you to add some dimension to the piece. Make sure that the blue is at low opacity. Although we are darkening areas, you don't want it too dark.

Highlights

For the highlights we still used the brown-beige at its lowest value. It's not quite white, but it still has colour in it. We also used it for the highlights on the lady's dress. This method is useful because it is good to use colour in the shadows and in the highlights.

Directional colour

Directional colour helps your eye move throughout the image. The red in the lady's dress, the man's tie, and the fire hydrant will bounce you across the image. Even the blue in the shadows juxtaposed against a complementary colour moves the eye.

Meat and potatoes

Now that all the beginning stages are done we can get into the fun part of the illustration



Limited detail

Using limited colour for an artist can be a challenge; everything needs to be planned out. But this will help for a more unified and appealing image. Using just blue and beige-brown to do the skin can be hard, so an under-painting will be useful to help establish the values.



14 Darken some more You can either Dry Digital Watercolor again or just change the value of the blue to make a darker colour for the building that is closest to us. This building will have the strongest contrast too.



15 Darken other elements

You can also go into other areas of the composition and darken those. The figures are going to have a good amount of contrast. Contrast is a good element to help direct the eye to the areas of importance.



16 Darken shadows Now darken some of the shadows that are under the figures and the car. Also make sure to darken the cast shadow from the building. These connecting shadows will all have the same colour and this creates a path for the viewer's eye to travel along. It's touches like this that help create a unified painting.



17 Add another shadow It's nice to have other shadows that come from off stage, and you don't know if this is another building or a car that has just passed. Along with adding another narrative element to the piece, it also makes another way for the viewer to enter the composition. Use Digital Water here to match the colours of the other shadows and then dry it.



18 Pump contrast Using Digital Watercolor, apply some glazes over all the shadows, unify them and add more contrast to the foreground elements. Then Dry Digital Watercolor. Working back and forth with Dry Digital Watercolor will be very helpful.



Detail with colour

Using colour to suggest detail is exciting. It gets your brain to think in a different way than in might have in the past, and it's actually fairly easy - you just need to know the colours you want. Complementary colours are good since they complement each other!

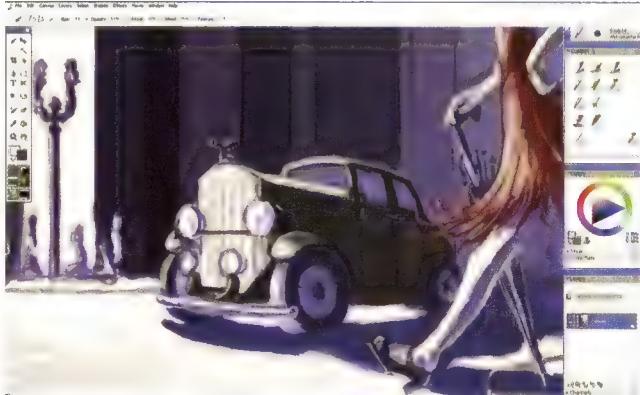


19 Blend and paint Now that the majority of everything is getting squared away, use a blender and opaque medium to clean up any of the rough work that you accomplished in the blocking-in stages. Blending the clouds and the buildings in the background will help with the atmospheric perspective. Use Blenders>Smudge (20-50%) and Gouache>Wet Gouache Round.



20 Figure time

At this point we weren't happy with how long the girl's arms were, or how her hair looked. Another element of the Twenties look is the cloche hats that the ladies used to wear, which helps to re-establish the period piece. And for further enlightenment this piece would be in the late Twenties (because there is no brim to the hat as there was in the early Twenties).



21 Driving time Time to tune up the car and get her detailed. This is our favourite part – adding all the details that make the image pop. The hood ornament, bumper, rims and the lights all need to have more attention to them. We're still using Gouache at this point. Redefine the lines and strengthen then colour.



22 Building's details We felt that the building was too dark on the shadow side, so we added the light that would be coming through from the other side. This is another interesting detail. Then (still using Gouache) clean up the buildings, adding windows and highlights.



23 Finalise Here we just added some more details to the people in the background. And to make the eye travel we used the red of the lady's dress to put a fire hydrant in the background, then added some of the red into the man's tie.

Coloured palette

Around the Color Wheel we go. Well, a limited Color Wheel...

IMPACTING COLOURS

The impact of colour is important. Colour at any value can be a strong element in the picture. Even limited colour, as seen in the dress and car, is an important use of colour

LIGHTS AND SHADOWS

Lights and shadows are important in a piece like this because you don't have the full colour spectrum to attract the eye. Placing the two against each other makes for a good contrast



RECYCLING

The same colours have been used extensively throughout this paper. One, for instance, is the coat and the cloud colours. They both use the same colours, yet some of them are at different values

BLOCKS OF COLOUR

Blocks of basic colour were used in the man's garb. Red in the tie, blue in the shadows and beige-brown for all of the highlights

ENGAGE THE VIEWER

Using colour to make the viewer's eye travel is a good way to keep the viewer involved in your artwork, and it also keeps the viewer engaged with your work

BRUSH CONTROLS

Water

Watercolour is well known for being uncontrollable, but the Water Brush Control makes handling it a breeze



Some Corel Painter help

When you have questions about this or any other topic in Painter, don't forget to begin with the Help window for basic information. Open up the Help window, type in your subject and click List Topics. Choose one from the list and click Display. Not only will the information appear in the right screen, but the word(s) you typed will be highlighted within the text.

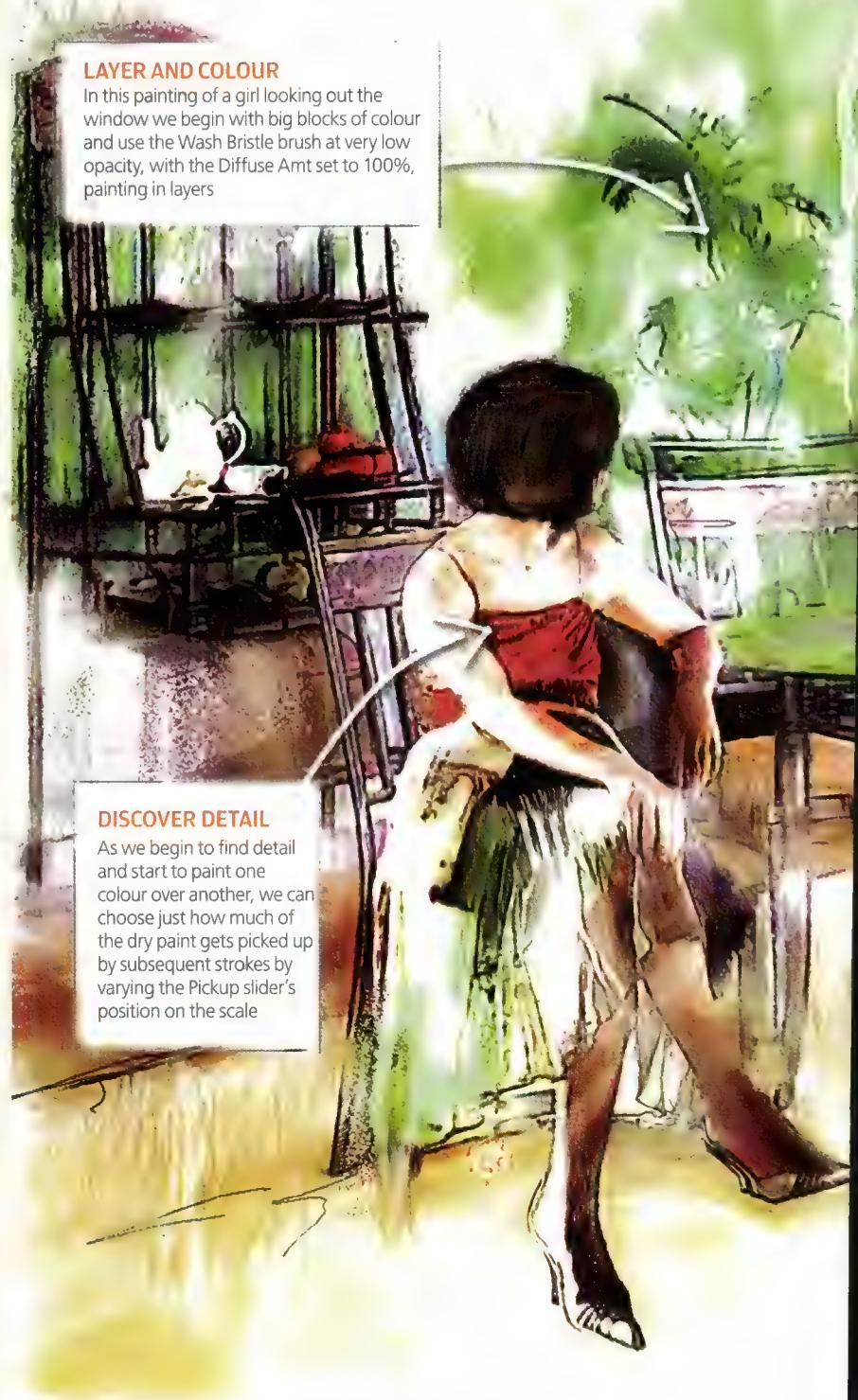
If you open a Digital Watercolor brush, the Water tab controls will all grey out. But if you select a regular Watercolor brush, the sliders, checkbox and dial will come to life, as will your watercolour paintings when you become familiar with and make use of these controls! Watercolor brushes paint only on their own layers, and the moment you touch the canvas a Watercolor layer appears in the Layers palette, literally adding new dimensions to the creative process. We've showcased some of the separate Water effects here, but keep in mind that they're very interactive and work even better when combined either subtly or dramatically, and this lends additional versatility in those layers because they make trying out brush effects that much easier. Among the brushes we've used here are Wash Bristle, the Sponge brushes, Spatter and Soft Runny Wash. The Water effects are more evident in some brushes than in others, but half the fun is discovering these for yourself.

Wind force and direction

Emulate the forces of nature



How can we digitally reproduce the softly drifting effects of gravity on paint mediums, or emulate the look of breezes blowing on wet medium as if we had taken the paints and easel outdoors 'en plein air'? That's the job of the Wind slider and dial found in the Water tab. They also enhance the wispy bristle effects from the brush strokes in any direction, simply by spinning the needle in the Wind Direction dial and co-ordinating the percentage of Wind Force in the slider found above it.



LAYER AND COLOUR

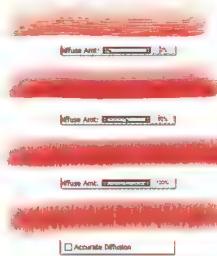
In this painting of a girl looking out the window we begin with big blocks of colour and use the Wash Bristle brush at very low opacity, with the Diffuse Amt set to 100%, painting in layers

DISCOVER DETAIL

As we begin to find detail and start to paint one colour over another, we can choose just how much of the dry paint gets picked up by subsequent strokes by varying the Pickup slider's position on the scale

Use Diffusion settings

Soften some of your effects



The Diffusion Amount slider controls the amount of paint medium diffused during spread (it controls the contrast of grain in the diffused strokes). This is a key slider in conjunction with the check boxes. When Accurate Diffusion is checked, the window for diffusion is decreased. If it's unchecked, we have a larger but less precise range of diffusion. When we enable the Delay Diffusion check box, diffusion begins as we finish the brush stroke. Our examples were all done with the Soft Runny Wash brush, but you wouldn't know it by looking at them.



USE THE ELEMENTS

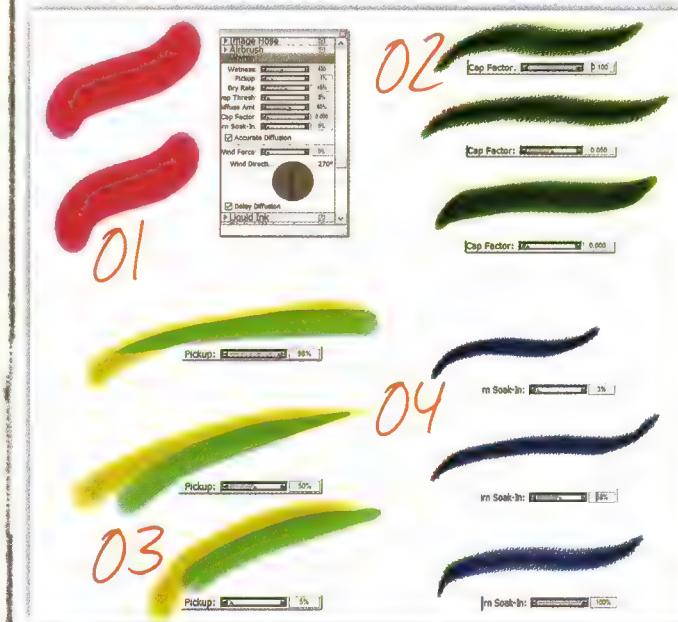
In traditional watercolours we can lift the paper and cause it to diffuse and run, and with the help of Wind Force and Wind Direction we achieved this same effect in Painter

STRAIGHT TO CANVAS

After the wash is laid we did a rough sketch of the image. In Painter we don't have to disturb the Watercolor layers – we can make the sketch directly on the canvas

Water slides

Adjusting the sliders within the Water tab can produce all sorts of different and realistic watercolour effects



01. Evap Thresh

Evaporation Threshold controls the minimum amount of water which, when used in conjunction with Diffuse Amt, can still diffuse. High diffusion creates soft edges that feather into the grain – as if painting on wet, absorbent paper.

02. Cap Factor

Capillaries are areas of the Watercolor paper (or digital canvas) that allow paint particles to diffuse through them. This slider controls the effect of diffusion on paper grain.

03. Pickup

In traditional watercolour, some paints are more predisposed than others to being lifted up in subsequent brush strokes, even after they are dry. The Pickup slider re-creates this feature.

04. Soak-In

Watercolourists in traditional media say there are two times for painting on paper: when it's too wet and when it's too dry. But digitally, we can control this process. When the slider's set at zero it completely suppresses the grain Soak-In effects.

Colour

Optically mix colours using layers



The Brush Controls: Water tab makes mixing colours with layers an even more intriguing process with a greater range of hue qualities. Let's say you're after a deeper yet translucent medium green (as in the main image here), by painting watercolour on multiple layers and varying the Wetness and Diffuse Amt at low opacity settings you have the freedom to play with the Composite Methods and Layer Opacities. You can slide the layers around, delete the ones you don't like, or combine by dropping layers and continuing to paint.

Textures

Never has texturing worked so well!



The first example here, using the Wash Bristle brush, looks like shading done with pencil or charcoal. Varying the Evap Thresh and Cap Factor takes it from a soft to a hard point. The next example is the Sponge brush, and playing with the Diffuse Amt and Dry Rate makes it either a dry or a wet sponge. The final example is the Spatter brush, and varying the wetness and opacity gives us either paint spatters or transparent bubbles.

And that's a quick look at the Water tab. We hope it springboards you to making your own discoveries using the various sliders!



The simple guide to... using real oils

Oil paints have stood the test of time and remain an artist's first choice for set-piece paintings. We show you the ins and outs of using real oils

When it comes to traditional painting media, there is none more versatile than oils. The recipes for artist's oils are centuries old and they're still made in the same way as they were many centuries ago. Essentially, oil paints consist of naturally occurring and chemical pigments bound in oil and the resultant buttery, intense colours can be applied using a vast variety of techniques. Although oils are very slow drying, they will eventually dry to vibrant, permanent colours that will last for thousands of years. Oils have been the medium of choice for just about every

Old Master you can think of, and they are still the natural choice for the vast majority of figurative painters today.

Oils can be applied in a huge variety of ways, and here's where the strength of the medium becomes clear. Diluted with lots of pure turpentine or linseed oil, you can use the paint in a very translucent form – almost like watercolour – to create soft, liquid washes of colour. Use it in a less diluted form and you have intense, fully opaque colour that will readily blend with existing paint on the canvas. Another advantage of painting with oils is that the colour on your canvas stays wet and pliable for a long

time, which means that even days after applying some colour you can return to your painting and blend existing tones and colours together, or add more detail to react with the paint.

There's one vitally important point about oil painting (as you'll see in the following walkthrough), which is that you begin with very loose brushwork and colour, establishing overall tones and colours, and then slowly work up to detail. Don't be disheartened that your painting looks a bit of a mess in the early stages because by building up tone, form and detail as you go you'll find a finished painting slowly appearing through the preparatory mist.

Prepare the canvas

There are a few steps, prior to painting, which will make the process much easier!

As your paint is oil based, the canvas you work on needs to be primed first to stop the canvas itself absorbing the oil from the paint. Nowadays it's best to simply buy a primed canvas in the first place. Any canvas you buy will be stark white in colour; trying to work straight onto this can be difficult, and the brightness of the canvas can make it difficult for you to judge tones accurately, so before you start it's best to scrub some overall



colour into the surface with a large bristle brush. As you'll see in the first step of the walkthrough, this can also help to establish the initial midtone of the whole painting.

The colours you use are vital too, and as the picture below shows, it's best to lay them out on your mixing palette in a logical way: from white through to yellows and reds, with earth tones and blues next, then finishing with black.



Mediums and varnishes

You need to dilute your oil paints to various degrees. This is how you do it...

You mix medium with oil paint to dilute it, make it more workable and flow more easily. Artists often use two kinds of medium: pure turpentine and linseed oil. Turpentine is useful in the initial stages of a painting, when you're working with very thin paint. Linseed oil is thicker and although it thins the paint, it also makes it quite oily and sticky, so it's good for thicker areas of paint. Only use tiny amounts by dipping your brush in before mixing the paint.



You'll also need a jar of household white spirit to wash intense colours from your brush before mixing lighter colours. Then make sure you dry the washed brush on some old rag. Oil paintings go very flat once they're dry, which can often take many weeks, so they need to be varnished once finally dry. It's best to buy an aerosol of artist's picture varnish for this and spray your dried painting. You can buy varnishes online from sites such as www.goldenpaints.com.



Using oils

It's not just about the colours you use, but how you use the tools!

There are many ways to apply oil paints, and the surface you paint on and the way you use your brushes can make a real difference to the end result. You don't need a vast array of brushes, but you do need to apply the paint in a variety of ways.



01 Rough or smooth

The canvas surface that you use oils on can have a real impact on the finished painting. For broad, impressionistic paintings choose a coarse canvas. But for a painting such as this a finer, smoother surface is best.



02 Thin and thick

The consistency of oil paint is very important. Make sure to use lots of medium – either pure turpentine or linseed oil – for thin dark areas, and less medium for lighter colours and highlights, making the paint much thicker.



03 Broad or fine

For rough, textural areas choose flat bristle brushes, used in short strokes. Filbert brushes, a cross between round and flat, are ideal for general painting. Small, sharp sable brushes are best for fine detail.

Get started with oil painting

Painting a still life is a great way to start with oils. A very simple composition can make a beautiful oils study. Here we show you how...

So, you've laid out your palette and gathered your brushes together. In the walkthrough that follows we're going to show you how we painted this still life with oils. It's important that you tackle an oil painting in its entirety, first establishing the shadows with thin dilute paint, working up through



01 Establish a midtone Start by deadening the stark white surface of the canvas. To do this, we diluted a little Burnt Umber with some pure turpentine and used a large bristle brush to really scrub the paint into the surface of the canvas. This also serves as a good midtone for the painting itself.



03 Refine the tonal sketch By using the edge of the brush, you can start to indicate the smaller objects in the composition. Once again, remember we're just concentrating on the darkest tones here and not trying to create an accurate drawing. Don't be afraid to use your fingers to smudge the paint around a little.



05 Create texture Your brush strokes should follow the contours of the planes and the objects, and this applies equally to the background. Establish the midtones for the drapery behind the object by using a bigger brush. Try using the side of the brush at an angle to the painting surface to create nice rough textures that reflect the quality of the fabric.

the midtones and adding the highlights last. Don't try to 'draw' in the initial stages, just establish the overall tones and colours. You'll find that your painting will draw itself as you progress, simply by concentrating on the main tonal masses.



02 Initial shadows Again, using Burnt Umber (with no white added) and a large bristle brush, start to brush in the deepest shadows in the composition. It helps here to squint at your subject, as this tends to filter out midtones and highlights in the scene. Dilute the paint as needed to get the correct tone.



04 Thicker midtones Now start to brush in some colours. Use some white in your colour mixes here so that the paint is slightly opaque, but still use plenty of medium so it's quite thin and liquid. Concentrate on just establishing the midtones here as you'll want to add the highlights towards the final stages of the painting.



06 Lively brushwork Move on to adding some lighter tones into the background. Use less medium and more white in your paint now so that the colours are thicker and more opaque. It's important to paint behind the glass itself here as the background can clearly be seen through it. Use lively brushstrokes and smudge soft transitions with your fingers.



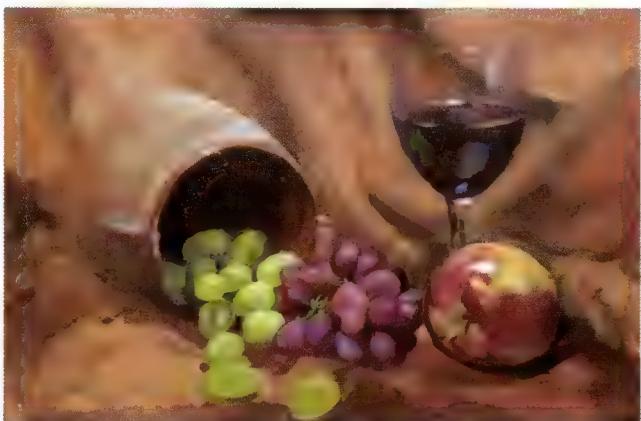
07 Blended midtones Now start to add some of the lighter tones and details to the foreground objects with smaller brushes. By using just a little paint on your brush you'll be able to blend light tones into darker areas, and by loading your brush heavily with paint – and using a soft touch – you'll be able to dash in touches of more opaque, solid colour.



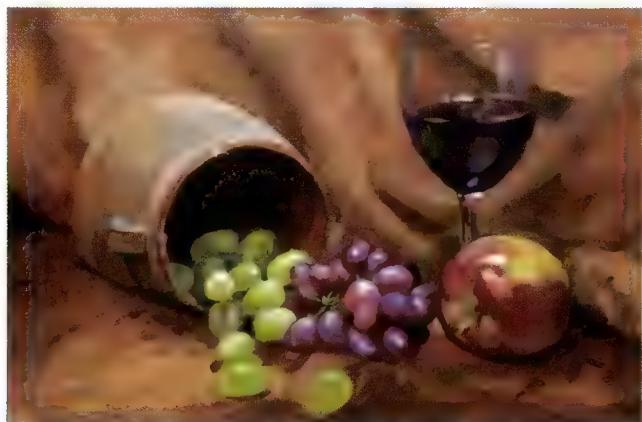
08 Refine with lighter tones Establishing the brightest highlights in the glass with a small brush and very thick paint will help to anchor your composition. You can now start adding some lighter colours to the grapes, leaving your original midtones showing where needed. Use plenty of linseed oil in your paint here, but still mix in plenty of white for opacity.



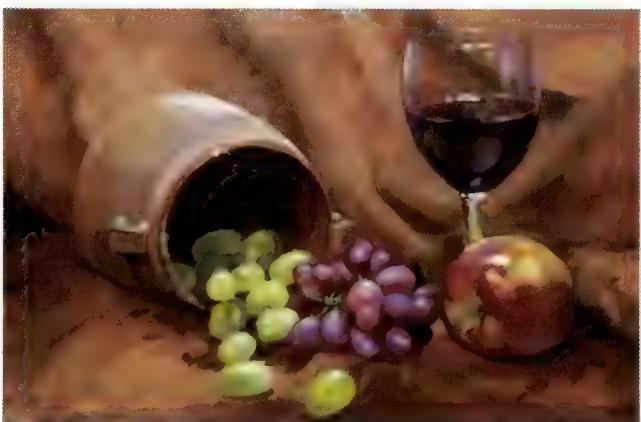
09 Wet into wet Continue to work up the lighter tones in the grapes. When you're working wet into wet you'll find colours blend very easily, so you can make the transition between the midtones already laid down and the lighter tones nice and smoothly. The pressure you apply to the brush pretty much determines whether the paint blends or sits on top of the existing wet paint.



10 Follow the form Now it's time to start working up the tonal detail in the apple a little. It's vital once again that you work from dark to light colours here, so begin by reinforcing any darker tones that are in the apple with fairly thin paint (lots of medium). Make sure that your strokes gently follow the form of the object, which in this case is the curved and rounded shape of an apple.



11 Magical highlights Now you can add the touches of highlight that will really bring the painting to life. Working with the 'darks thin, lights thick' rule, add these highlights with nice thick paint. Using a soft-haired brush here can work better than using the bristle brushes, as they are able to lay down thick colour without disturbing the paint beneath.



12 Refine and define Now's the time to tidy up a little. You might find that some more sharp strokes of shadow colour here and there works well to tie the composition together a little, and you can use a small brush with some of the mixed colour on the palette to carefully refine a few edges and shapes. Make sure you judge your painting from a distance.



Colour choices

Although you can buy a whole host of colours in oil paints, limit yourself to the primaries: red, yellow and blue. Choose Titanium White and Ivory Black, and also a couple of earth colours such as Burnt Sienna and Burnt Umber. You'll be able to mix the vast majority of the colour you need from the three primaries plus black and white when mixing lighter tones and highlights. Always start with white, and then darken it with other colours.



Pick up colours

Make sure you use quite a large palette to mix on, so that you can leave colours on there that you mixed earlier and pick them up on your brush later on. Oil paints stay wet for a long time, and using colours that were used in an earlier stage of the painting can help colour harmony in a painting, and save you the trouble of mixing the same colour again.



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The image shows a stack of several issues of the Digital Photographer magazine, with the top issue clearly visible. The top issue's cover features the magazine's name in large, bold, white letters, with 'Digital' in smaller letters above 'Photographer'. Below the title, the tagline 'DISCOVER NEW SKILLS, ADVICE & MORE: www.dphotographer.co.uk' is visible, along with 'The digital photography magazine for enthusiasts and pros' and 'ISSUE 78'. A red circular badge on the cover says 'ON SALE NOW!'. The stack of magazines is tilted, revealing the covers of other issues underneath, which feature various photography-related topics like 'CANON G10' reviews and 'RAW VS JPG' comparisons. To the right of the magazines, a CD is shown, with the text 'FREE CD INSIDE BACK COVER' and 'Tutorials, resources and more'.

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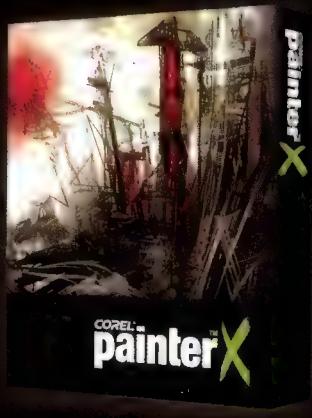
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Sophie Elliot
Sophie breaks out of her Drawing 101 boundaries this issue to bring her knowledge of traditional art to these pages.

Jim Scullion
Jim brings us a fantastic array of Painter tips and techniques, including some guidelines to getting more from city scenes.

Ron Pease
Ron created the fantastic cover image from issue 21 and we were so impressed with it, we decided to pick his brains for Painter tips!

What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



Fine art When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



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Paint a city scene

I would like to paint a townscape or a city scene, but I don't know where to start. Can you give me any advice?

PIERS WALTON

Painting scenes within a town or city can seem quite daunting at first, but they are actually fun to do. It is common for new artists to shy away from city scenes as they are often considered too complex or too busy, making them difficult to capture. It is important to remember to simplify your scene, and a small value study sketch will help you to do this by simplifying large planes into patterns. Don't be concerned with painting every little detail – focus on your main centre of interest and simplify the surrounding areas more and more as you work away from

the centre. The viewer's eye will complete the detail that is missing. Lighting is important in any painting, and certainly so in city scenes as it can convey the mood of the scene. If you find an ideal location to paint and you want to work from photographs then take several photos at different times of the day and in different weather. You will discover that scenes which appear fairly interesting in the day can be more interesting at night or in the rain. Have a look at other artists' work and see what motivates and inspires them.

Here we will show you a few examples of cityscape paintings, based on New York. However, it is vitally important to remember that a city scene does not always have to be set in New York, London, Paris, etc. There are interesting locations in every town and village – from the rural villages of Scotland to the back streets of Italy.



Night time in the rain
This scene was fairly interesting during the day, but it took on a more interesting dimension at night. It is also raining in this scene, which allows for interesting reflections on the wet street.



New York skyline
There's nothing more magnificent than viewing the New York skyline. This watercolour sketch is based on a rough pencil sketch done on site.



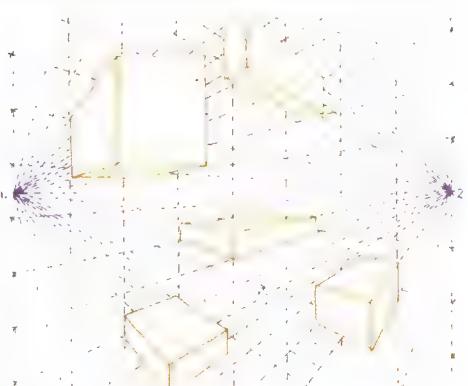
Bright lights
This painting attempts to capture the excitement, noise and bright lights of Manhattan. Colour is used to convey these feelings and there is little attention paid to detail, but the overall effect still works. Vague dark shadows give the impression of people.

Using perspective

What are the different types of perspective and how are they used?

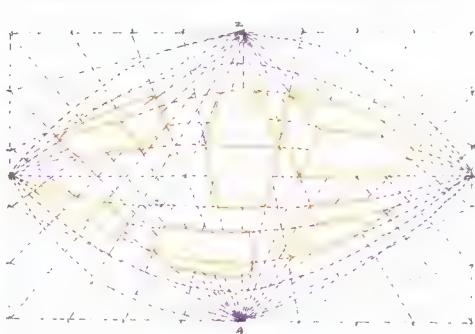
RUSSELL PETERS

 The breadth of this question reflects the dynamism and depth created by this technique. The range and complexity that has blossomed in perspective since its rediscovery



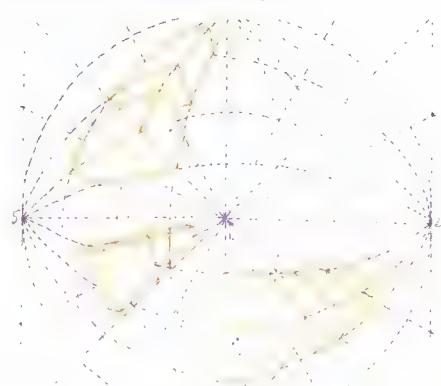
01 Parallel lines With one, two and three-point perspective, begin by drawing a square and vanishing points as you wish. Then draw orthogonals to meet the square at equal points. Draw a grid that matches these points and use the squares as the front plane of your object with parallel lines following the orthogonals back to the vanishing point.

in the Italian Renaissance of the 1400s is incredible. It has been used throughout history to render extraordinary environments. The main purpose of perspective is to create a realistic sense of depth or three dimensions on a flat, smooth two dimensional surface. A network of lines projecting to and from one or more points indicates the direction and gradient of the objects to which you wish to give



02 Perfect curves These two are exactly the same but without the grid, and with curvaceous orthogonals to give a spherical effect. It is possible to draw the curves by eye – just use squared paper to help you measure if necessary. Six-point perspective really represents a 360° view, so it's impossible to illustrate (you would need to be able to draw what is before and behind you concurrently).

depth. You must consider the ground line (the horizontal line on which the viewer themselves stands), the vanishing point (the point at which the lines converge), the horizon line (the furthest distance on which point is found) and orthogonals (the name of the lines that project out of the vanishing point). There are two types of linear perspective: simple and complex.



03 Aerial perspective The principle is simple: the rule is that the distance becomes gradually bluish and blurred. This haze was especially evident and reflected in some of Leonardo da Vinci's work. This optical effect is very familiar, and worth noting is intriguing Tyndall scattering, which establishes evidence of light particles scattering and creating a bluish haze.

Real masks

 In real media, what can be used as resists or for masking?

TRACY BAILEY

The principle behind resistance with real media in this context is to protect what lies beneath from attack. The 'protector' is known as the 'mask' in many cases, and the 'resist' in some. To choose the right sort of protection you have to know the basic makeup of what you are protecting and what is attacking (for want of a better analogy). Essentially, oil based or permanent masks protect from soluble materials and vice versa (remember oil and water do not mix, and this is the general protective principle we are going to cover). To experiment quite happily you will need sturdy paper, Bristol board or watercolour that will not fall apart when it is washed. And also newsprint paper, which works as an excellent mask. Then collect commercial masking fluid, a white oil pastel, a candle or a white wax crayon. Next collect some pva glue and poster paint (masking fluid works well with these too). These materials are washable and can provide very subtle masks, especially for permanent inks. They are much less rigorous in their protection, but they can still create very unusual effects and are very satisfying to experiment with.

01 Put up a powerful resistance

 These two examples show the strongest media masks. Masking fluid, as you can see on the right-hand side, leaves a yellow plastic shield that resists almost everything and can be removed with a rubber. Oil pastel resists water-based fluids beautifully, while protecting the white paper beneath. A candle or a wax crayon are successful alternatives.



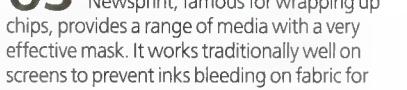
glue to white paper. Allow these masks to dry and then apply ink. Allow this to dry, then put the paper under the tap and allow the masks to dissolve to create quite a spectral effect.

02 The charm offensive

 These two examples are much more subtle and work best with permanent ink. We have used black, but notice how the colours have changed. Apply poster paint and pva



03 Blank out the competition

 Newsprint, famous for wrapping up chips, provides a range of media with a very effective mask. It works traditionally well on screens to prevent inks bleeding on fabric for screen printing at home. It also masks paper from ink, oil pastel and paint.

Get the right effect

Q I have some lovely handmade paper with rose petals pressed into it. Can I use paper textures I've scanned myself in Painter? Will grainy brushes pick them up and will I get the desired effect?

Claudia Simmons

A Absolutely! Painter would do a great job with this. As usual there are a number of ways in Painter to accomplish things. Probably the simplest method for this would be to directly scan the paper texture into Painter, then save it, clone it and paint over it to give it a painterly look. You can give specific elements such as rose petals a painterly look by applying brushes from the Cloners category, while adjusting the Size and Opacity settings as you go. For the rest of the painting consider using a brush that emphasises grain, such as Chalks, Sponges, Pastels, Conté or Charcoals. In the following example we will use Oil Pastels. Pick a paper grain that matches the closest to the texture in your paper.



01 Scan your paper Most people do not realise that they can scan directly into Painter. Go to File>TWAIN Acquire to scan the paper. Once scanned, size and adjust the image to the desired resolution. Clone the scan by going to File>Clone.

02 Paint with oil pastels

We painted this entire image with the Round Oil Pastel brush at Size 32, though only lightly brush the roses. The objective here is to give the entire image a painterly look, not a smoky mess of the flowers and petals.



glowing highlight try a lighter colour. When using this brush, a little Strength goes a long way so start with a low setting of around 10. Try turning off Color Clone mode while working with this brush too.

Choose your colour by sampling areas of your image, or by selecting a colour from the Color palette. Working on darker colours can produce some dramatic results – you can easily brighten windows or lights in a night scene for example. You can quickly add rays of sunlight, a rolling fog, or a sun-kissed sunset to landscapes. With Clone Color mode turned off you can set the brush to any colour you wish to produce wonderful, glowing hints of colour.



03 Bring back some detail Use the Cloner>Soft Cloner at approximately 18% Opacity to bring back some lost detail of the roses. If you like you may follow up with a Blender brush to blend in the edges of the roses. Finally, apply surface texture by going to Effects>Surface Control>Apply Surface Texture>Paper. Try to find a texture that closely matches your paper's original texture. Here we chose Italian Watercolor paper.

Light or dark?

Are light or dark colours best to use with the FX Glow brush?

Joe Randall

The FX Glow brush is wonderfully versatile. Like the Photo/Dodge brush, the Glow brush lightens but it also diffuses – which gives it the wonderful glow. It can be used with both light and dark colours with terrific results. The darker the colour you use the less effect you will get, so for a subtle ray of light use a darker colour. For a strong,



02 Glow highlights applied With the Glow brush Size set rather high (59.1 in this example) and the Strength set low (around 7), lightly apply the brush to the cheeks, chin and slightly on the forehead.



03 Apply rays of light This image could use a bit more excitement, so the Glow brush would do nicely here. Use a large brush size and low strength, and gradually add rays of light. For an even more dramatic effect, try darkening the image a bit before adding the rays.



01 Enhance portrait highlights This painting turned out nicely, though the facial highlights are a bit dull. The Glow brush is a great choice for spicing up the various highlights.



Capture excitement

I took several photographs of a recent fireworks display, and although they are reasonable quality they are not good enough to print out. How can I capture the colour and excitement of fireworks using Painter?

BENJAMIN FOSTER

Firework displays are traditionally used in the celebrations of certain days in different countries, eg: 5 November in the UK, Canada Day in Canada and 4 July in the US. However, they are becoming more commonplace for all sorts of occasions. Fireworks make an ideal subject for a painting, which should attempt to capture the spectacular display of light and colour in a dark night sky. Photographing fireworks can be difficult as their light source is constantly changing and is very short lived, all of which has a changing effect on the surroundings. Photographers should use extended exposures to capture the light show over a period of time.

The best way to re-create the fireworks experience in a painting is to use reference photographs. The reasonable photographs you've mentioned combined with your own personal observations of the night should give you a sound basis to start with. In a painting you would want to capture the fireworks themselves in the sky. People often concentrate on this and forget that fireworks leave fairly dense smoke in the air, so try to portray this as well. In our example we also portray a bonfire, the silhouette of a crowd and the face of a person looking up at the fireworks. It is important to portray the people in a way that shows the reflections of the fire and the fireworks.



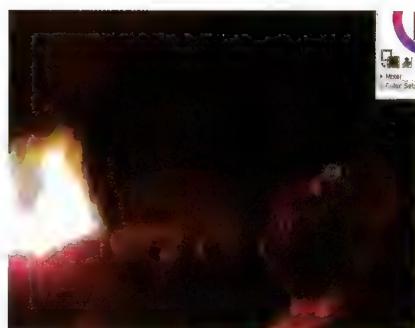
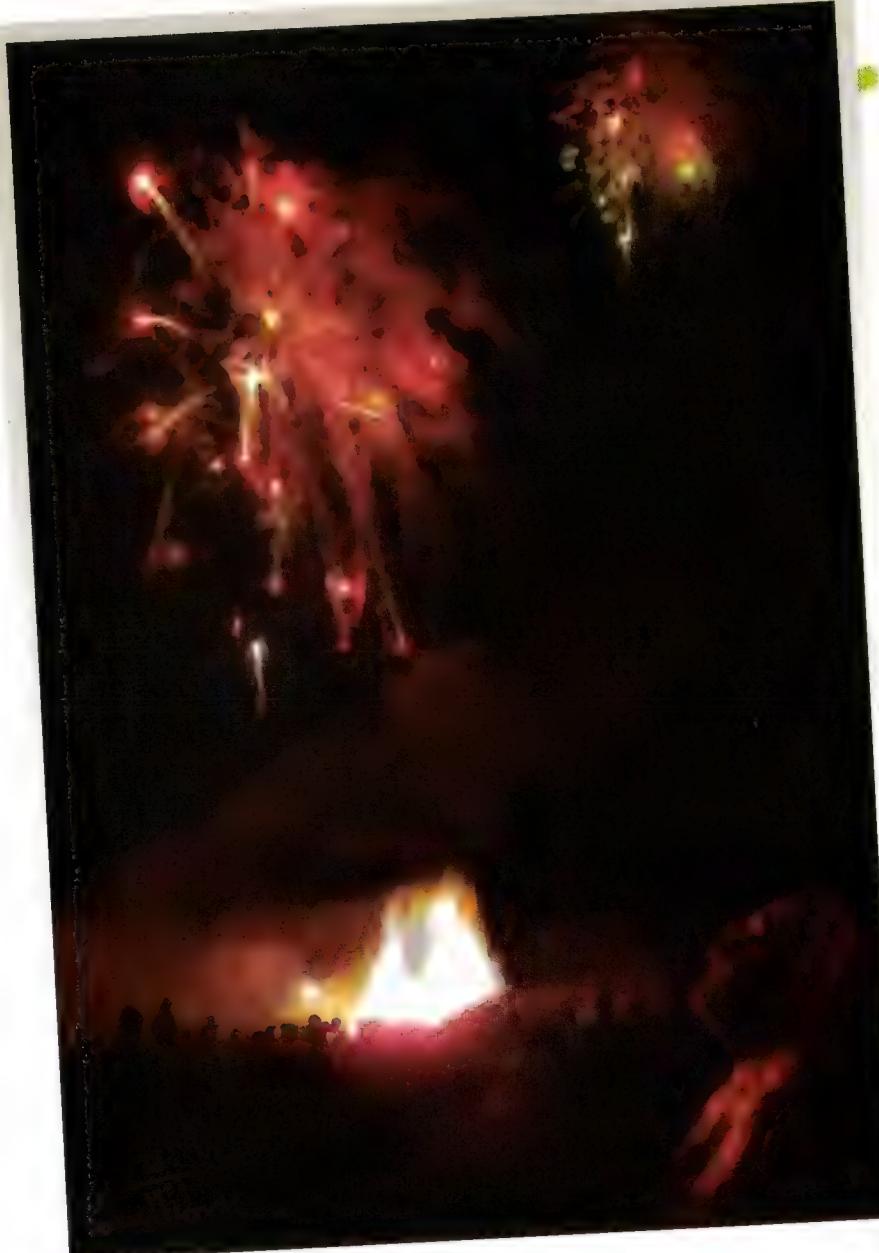
01 Sketch In this instance we start our painting with a sketch in Painter. Using the Artist Pastel Chalk brush we lay out a very rough sketch as a guide for our painting. Artist Pastel brushes will be used throughout this painting. There is no need to be exactly accurate at this stage as the later detail will cover this.



02 Block in the image Continuing to use the Artist Pastel brush, we add the main shapes and colour. Here you can see how we have built up the image of a bonfire, the outline of a crowd silhouetted against the fire, the fireworks themselves and the outline of a figure looking up. These were created using irregular wide strokes, in an attempt to re-create the motion and excitement.



03 Blending Using the Blender brush (Just Add Water variant) we smooth out some of the roughness, concentrating mainly on the smoke from the fireworks and the fire.



04 Adding final detail Using a small Artist Pastel brush we then add detail, particularly to the face on the right-hand side of the painting and to the crowd. The fireworks are left mainly in rough form. We also add some canvas texture to different areas of the painting.

Priming equipment

Q What materials and equipment are used to prime a canvas?

DON SMITH

A "I make the background of my canvases with the greatest care, because it is the ground that supports the rest: it is like the foundations of a house." Georges Braque (1882-1963). Primer or ground acts as a sealant for canvases and provides a readily available base on which to paint. However, to prime a canvas you must first stretch it, so assemble four canvas stretcher bars. On these 'stretch' a slightly too big sheet of canvas, securing it at the centre of each bar with a staple gun and continually rotating it with plenty of pressure. Use 'hospital corners' to tidy the excess at the corner and staple it down. Next comes the priming. For oil paint you can traditionally 'size' the fabric. 'Size' is a glue that prevents the paint layers above from absorbing and then flaking off. There are two types of primer for oils: Alkyd primer (fast drying at 24 hours) and traditional lead white Oil Primer, both of which can be diluted with white spirit or turpentine. Acrylic paint has its own Acrylic Primer which is water based, inexpensive and quick drying. It is known as Acrylic Gesso, however household white emulsion paint can do the trick very well too – but it is a little thinner. Lay down coats with care. A roller can help to smooth the surface, as can sanding it down.



01 Frame the point You will need a frame or canvas board stretchers, a slightly too large measure of canvas, staples and a staple gun. You will also need very firm fingers!



02 Paint yourself into a corner This is preparation for an acrylic painting, so there's no need to paint a layer of size. Prime the canvas with gentle strokes, methodically working from one side to the other. Allow it dry and sand it, or simply continue by painting on another layer.

03 A prime candidate Here is a finished canvas painted up to the edges – rigid and solid enough to work on with real delicacy and sophistication. There is nothing quite as exciting as a fresh canvas ready for you to attack with passion and ideas.



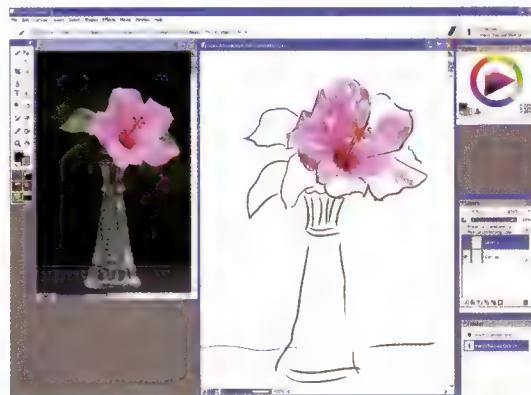
Which brush?

Q I'd like to paint a still life of some flowers in a vase. I've tried a few Watercolor and Oil brushes, but they haven't worked out. Can you recommend some brushes to use?

JULIA WALTON

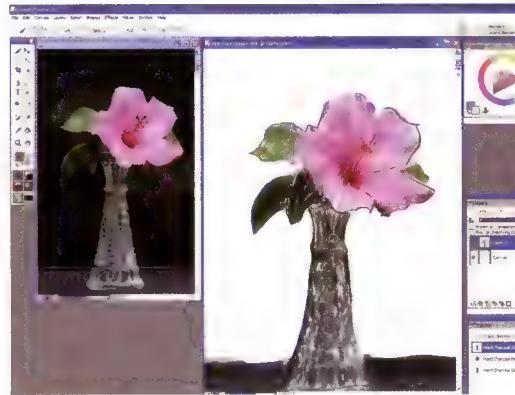
A Picking a brush depends on the type of effect you would like to achieve. You can use just about any brush in Painter's vast arsenal of variants, which gives an unlimited number of effects.

Whichever brush you select you may want to consider starting with a rough sketch before you begin. Add a layer above your sketch to begin your painting. If you are just looking to get your feet wet, then you may want to consider trying a combination of Charcoal and Blender brushes. Roughly block in the colour and shape using a rather large brush. Follow up by using a combination of lowering the brush size to add colour and shape and a Blender brush to gently blend in the shape and edges. Finish up by adding a texture.



01 Rough sketch

We will start by creating a rough sketch to make it easier to apply the colours. There is no need to be terribly neat – it will act just as a guide. A Charcoal Pencil 3 will do nicely. Create a new layer (Layers> New Layer) for the colour to go on.



02 Blend and shape

It's time to refine the colourful mess you made with the Hard Charcoal Stick. Use a Blender/Grainy Blender brush to gently smooth out the colours. Alternate the Blender brush with a smaller Hard Charcoal Stick.

Out of focus

Q I have seen many traditional paintings with backgrounds that resemble out-of-focus photographs. How is this effect created and can it be replicated in Painter?

GERALD BOLTON

Soft-focus backgrounds are used in art to create a sense of depth and dimension to the painting. It is very similar to a photograph which has been shot on a long lens that focuses on one particular subject while throwing the background completely out of focus. In traditional artwork this technique is created by blending the paint, and is usually created in oil or watercolour. Acrylic paint can be a little more difficult to blend at times. However, the easiest and most effective way of creating this effect in traditional art is with the use of an airbrush. This could be carried out in two ways: the background is painted with an airbrush and once dry the main focus of the painting is created in detail upon this background, or alternatively the detailed subject of the painting is created, masked using masking paper, and then the background is airbrushed on. When the airbrushing dries the masking paper is carefully removed and the painting is complete. This can be a very lengthy and tedious process. Thankfully, Painter removes that problem by allowing us to paint the background on a separate layer from the subject. And with the use of Blender tools we can experiment with all manner of brushes. This effect works well with many subjects, but it works particularly well with sports paintings and wildlife or nature art. In our example we will use a sports painting to demonstrate the technique to achieving an out-of-focus background.



01 Create a soft focus background We are going to create a portrait of a football player with a soft focus background. The background will simulate an out-of-focus portrayal of the football crowd. We create the background in the same way as we would use traditional methods. Here we used the Airbrushes>Soft Airbrush 50 variant to create the effect. We sprayed randomly across the canvas and used colours with a very low opacity.



03 The main focal point The main focal point of this painting is the footballer who is painted in great detail on the new layer. When working on the figure the background was turned off in order to concentrate on the work at hand. Once completed, the background layer was revealed.

02 Background completed We continue spraying using a variety of colours until we are happy with the result. At this point it may not look very much like a crowd, out of focus or otherwise. We then create a new layer.



04 Background adjustments In this step we highlight the background layer in the Layers palette and removed a rectangular border from the background, cropping it nearer to the footballer who actually overlaps it at the bottom. This helps to convey a sense of distance and gives the painting a new dimension. The background now looks like an out-of-focus crowd, and if you squint while looking at it you can almost convince yourself that these random airbrush shapes are really images of people. The white signature in the final image also adds to the illusion of depth.



Next month issue twenty-six

next month

Don Seegmiller

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Using the products

This image was snapped using the Olympus FE-340, which is great for well-defined shots for still life painters

The best products out there to extend and improve your Corel Painter experience

The creative products on test this issue...



OLYMPUS FE-340 CAMERA

This basic camera from Olympus boasts a few extra bells and whistles, but are they enough? We take a look on p82

SPYDER3 PRINT

Calibrate your computer for perfect prints with this latest device from Datacolor: the Spyder3 Print. Turn to p84 to see how it did

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Join Official Corel Painter contributor, Anne Carter-Hargrove, on an output odyssey to discover print embellishment

BOOK REVIEWS

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Reviews

Olympus FE-340

£120 | Does this budget camera offer anything more than budget features? We find out...

The Olympus FE-340 is an entry-level camera available online for under £120. At such a good price you'd be forgiven for wondering what the catch is, and that's what we're going to find out.

This model gives good first impressions. Its stocky body feels weighty and solid to the touch, thanks to a metal front panel and robust plastic back. The buttons and mode dial are all rather well made and offer a firm touch, reassuring to those of us who are a touch heavy-handed. The bottom two buttons, however, do offer some cause for concern, lifting up slightly at the edges if caught.

In terms of looks this is a very generic camera, with nothing to shout about. It offers a chrome-coloured lens trim, top panel and wrist strap attachment and it comes in silver, black, grey and metallic pink. If anything, we'd say this camera is a bit on the 'lumpy' side, with quite a few protrusions on the body. If you're looking for a super-sleek model then look elsewhere.

"The FE-340 does a pretty decent job, tackling high contrast images well and displaying a good dynamic range from shadows to highlights"

► Dynamic range
In this tricky high-contrast shot, the FE-340 manages to just about hold on to the details in the shadows and the lighter building behind. The overcast sky is just too much for the camera though.



The camera offers a couple of shooting modes, but no manual mode. Make a choice from Auto, Program Auto, Scene modes (13 in total) and ISO based anti-shake mode and movie mode. As standard, there is also the usual Portrait and Landscape mode on the mode dial for quick and easy shooting.

As far as features go, that is pretty much your lot – aside from a Smile Detection mode, which seems to be the latest must-have feature in the newer compacts. As the name suggests, this mode is tuned to react when a smile is detected. For an entry-level camera, the handiest feature is the Help Guide, which Olympus provides with the majority of entry-level cameras. This offers great shooting advice in a 'how to' format.

Unfortunately there is a disappointing lack of features going on with the FE-340. First off there is no continuous mode, which is a great disappointment. Secondly the anti-shake system is limited to an ISO-based feature which ramps up the setting to compensate for movement.

This results in additional noise. There is also no AF-assist lamp, which most cameras rely on to focus in lowlight and in darkness. This is a real downfall, limiting the camera's capabilities to daylight and not a great deal else.

Despite the lacking features, there are still things to work with and its performance is a little more promising than its feature list. It starts up ready to shoot in just over two seconds, which is pretty prompt in our eyes. Shot-to-shot the camera manages around two and half seconds, which is by no means abysmal. Unfortunately,



► Creativity
Without a manual mode, you are limited in what you can do creatively. This moving water scene is about as creative as you can get.



► 2.7" LCD monitor
The best part of this camera is the wide 2.7" LCD, which is super-sharp and crisp – perfect for composing and reviewing images. Use the backlight boost button for oomph.



► Low light
This image, taken at midday in a cloudy atmosphere, demonstrates the camera's battle with low light situations. Noise is beginning to creep in.





► No AF assist lamp

Rather disappointingly, this camera lacks any sort of AF-assist lamp, which cameras usually provide to help focus in the dark. This means low-light situations and night time shooting is very tricky.

the lack of continuous mode means that's the quickest you'll see this camera go.

The lens does a pretty worthy job. It manages to produce a nice sharp image corner to corner. There is a touch of barrel distortion at the wide angle with vertical lines bowing outwards but nothing to cause concern. At the telephoto end, however, there is a more distinct problem with pin-cushioning (the opposite of barrel distortion where vertical line bow inwards). On the whole though, images display a good range of detail. It's worth mentioning that while zooming, there are only eight steps bridging the telephoto end to the widest end, which is a little limiting if you're after accurate zoom control. That said, there is the benefit of the 5x optical zoom, which is above average for this level of camera.



► Macro capabilities

This was shot in the Super Macro mode, which has produced a great colour reproduction but a lot of softness. Although it states minimum focus is 5cm, we suggest giving it at least 8cm.

In terms of colour and exposure the FE-340 does a pretty decent job, tackling high contrast images well and displaying a good dynamic range from the dark shadows to the bright highlights. Noise is not such a good feature, however, which creeps in as low as ISO 200. By ISO 400 the grain gets pretty harsh, and ISO 800 onwards is unusable.

All in all this camera is a mixed bag of results, which is really let down by its lack of features. It seems Olympus has got its priorities skewed with the inclusion of Smile Detection and omission of more important features like the AF-assist lamp and continuous shooting mode. To be honest there are other cameras with more on offer for the same price, and we'd be inclined to search elsewhere on this occasion.



► Reflection

This image was taken hand-held in Auto mode. The image is pretty soft, despite the stillness of the subject and it's very noisy. It does show a decent depth of dynamic range though.

Olympus FE-340

Price	£120	Exposure modes
Web	www.olympus.co.uk	Auto, Program, Digital Image Stabilization, Scene, Movie
Phone:	0800 072 0070	Metering options
Megapixels (effective)	8.0	Digital ESP, Face Detection AE
Max resolution	3264 x 2448	Flash modes
Lens data	f/3.5-5.6 (36-108mm)	Auto, Red-Eye Reduction, Fill, Off
Zoom	5x opt	Connectivity
		USB 2.0, AV output
		Weight (without battery)
		116g without batteries
		Dimensions (mm)
		91.3 x 56.8 x 19.1mm
		Batteries
		Lithium-ion
		Storage
		xD-Picture Card, 48MB internal
		LCD
		2.7" inches



► Menu screens

The menus are fairly dull and uninspiring, giving you far too many options for an entry-level camera. These could be far simpler. However, the Scene Mode menu is attractive.

What we like

Robust build
Great LCD
Ease of use

What we don't like

Noisy shots
Average performance
Image quality

The FE-340 is built well, but is lacking features other cameras in this range offer as standard. It's okay for the occasional user, but hardly inspiring

Features
3.0
Ease of use
7.0
Quality of results
4.0
Value for money
6.0

Overall score **5.0**

WE SAY

VERDICT

Spyder3 Print

£250 | Get the most accurate and consistent prints possible with this superb calibration tool, which is surprisingly easy to use

The Spyder3 printer calibration tool is aimed at users who need to get the best possible quality out of their printer, and to ensure that the end product is as close to what is on the screen as possible. Where this calibration tool excels is in changing profiles to keep the colour quality to exactly what is required, putting the user in complete control regardless of the printer, ink or paper setup.

For most computer to printer relationships, there is a certain amount of the unknown involved as the various elements can have an input on the end product to the point where it can differ vastly from what is shown on the monitor. As this can be extremely frustrating for anyone relying on a number of prints to be as close as possible to the representation on their screen, the Spyder3 has plenty of potential to be extremely useful.

The whole setup consists of a USB-based calibration tool, which resembles a mouse, a holder and a ruler. For a simple calibrator the USB tool is extremely well designed and this allows it to be held for the often laborious task of scanning across colour sheets very easily. The ruler-like device is relatively handy for keeping track of which colour is being selected, but it isn't imperative to the process.

Along with the hardware comes a collection of programs to allow for straightforward calibration. Be warned though: if the end

result is going to be 100 per cent accurate the process will take time. Trying to whizz through the scanning or consistently picking out the smallest denomination of test tones can often result in an inaccurate end product. To this end the software, much like the hardware, is functional if little else. The sheer amount of choice on offer is impressive though, especially for a step-by-step based program.

After getting through the installation process and the first calibration, it's simple enough to save a new profile each time you use the Spyder3. This means that if a regular setup is being employed repeatedly there's no need to re-calibrate each time. With a bit of effort and a decent amount of time taken the prints produced were markedly better than before, and the scope for altering settings to cater for different paper types was surprisingly useful (as the likes of canvas was being used to reproduce the images).

Granted the price tag is astronomical, but for those of you who want to print out professional quality images the Spyder3 Print can't be beaten and is worth the price tag.

"Along with the hardware comes a collection of programs to allow for straightforward calibration"



specs

Company	Datacolor	Mac OS X (10.3 or higher)
Price	£250	USB
Website	www.datacolor.com	Color monitor resolution 1024x768 or greater
Operating systems	Windows XP, Mac OS X	16-bit video card (24-bit recommended)
Minimum requirements	Windows XP 32/64, Vista 32/64	128MB of available RAM
		100MB of available hard disk space

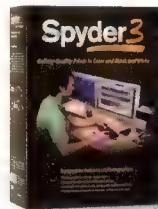
Spyder3 Print

Mac OS X (10.3 or higher)
USB
Color monitor resolution 1024x768 or greater
16-bit video card (24-bit recommended)
128MB of available RAM
100MB of available hard disk space



Calibration tool

In spite of being quite chunky, the calibration tool is simple enough to use



Calibration

The options are quite exhaustive, as can be seen by the possibility of calibrating up to 500 colours



What we like

Very accurate
Simple and easy to use and set up
Visibly improves prints

What we don't like

Far too expensive
Lengthy calibration times
Software presentation is basic

A superb piece of hardware that's recommended to professionals, but will be far too expensive for home users who are after better prints

Features
8.0
Ease of use
8.0
Quality of results
9.0
Value for money
6.0

Overall score **7.0**

Finishings DVD tutorial

\$70 | Discover Anne Carter-Hargrove's guide to the basics of print embellishment with this DVD tutorial

Anne Carter-Hargrove is the printing powerhouse behind the *Official Corel Painter Magazine's* Output tutorials, and in each issue she shows us how to turn our digital paintings into physical works of art – from perfect print outs to bags, boxes and many other creative products. Anne's latest tutorial DVD, *Finishings*, will allow you to expand on many of the things you've learnt from our Output tutorials and teach you a few new tricks as well.

One of the biggest problems for many digital artists is the smooth, flat look of artwork when it's printed – even when you've made use of highly textured brushes. *Finishings* is a guide to making your prints look more painterly, and in this area Anne really knows her stuff. Anne starts off by explaining the different kinds of inkjet inks and their relative permanence, demonstrating with sticky tape, water and scalpels just how permeable and fragile they can be, before moving on to explain how to prepare your inkjet prints for some textural magic. An exhaustive guide to brushes and their properties

follows. Some of this is very basic stuff, but if you're not traditionally trained in fine art then you'll learn a lot – like which brushes to use for a given task, different ways of holding them and the different ways of loading them. And what a choice of products there is to load them with! Anne presents an extensive run-down of the various kinds of gel media, such as thick matte heavy gel and moulding paste for rough textures, and soft

"Some of this is very basic stuff, but if you're not traditionally trained in fine art then you'll learn a lot"

liquid glazes for a smooth shiny finish. Anne also looks at how to tint these products with pigment to glaze areas of colour, and shares some great tips for real media colour mixing. If working with real media like this is a new experience for you, then you'll pick up a lot from watching this DVD (but traditionally trained painters will find little that they haven't seen before).

Most tutorial DVDs are slick, tightly edited affairs, but in appearance *Finishings* is a bit rougher around the edges. You might find this charming, particularly if you're a fan of Anne's work. The DVD kicks off with her shooing her kids out of the room and this kind of friendly, down-to-earth theme continues throughout.

Unfortunately this is accompanied by some wonky camera work and inconsistent sound levels that betray this tutorial's home-made roots, but even they don't detract from the valuable content.



Finishings is a must have tutorial if you have no fine art training. Go to www.cadmiumdreams.com

Finishings DVD tutorial

Company Cadmium Dreams
Price \$70 USD (approximately £47)
Website www.cadmiumdreams.com

Operating systems Windows XP, Windows Vista, Mac OSX
Minimum requirements DVD-ROM drive



► **Brushes**
The *Finishings* DVD tutorial boasts an almost complete guide to brushes, from fans to filberts



► **Glazes and textures**
Anne Carter-Hargrove shows you the properties of different texturisers and glazes, which is handy knowledge to have



► **Use the products**
The DVD demonstrates how to apply finishing textures with brushes and palette knives



► **Archiving materials**
You're also shown how to prolong the life of prints and increase their permanence

What we like

Excellent brush guide and tutorial
Full explanation of texturising products
Informal, informative presentation

What we don't like

Features shaky camera work
Sound levels vary from scene to scene
Some scenes are poorly lit

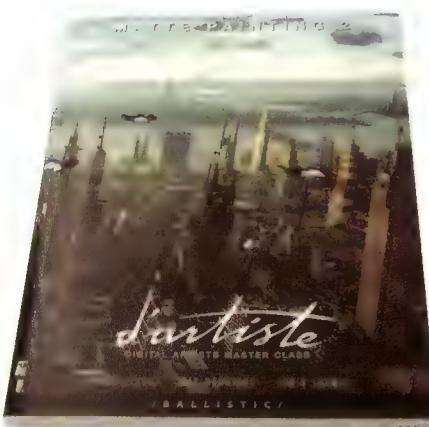
Quite expensive considering the production costs, but highly informative for those with no fine art training

Features
9.0
Ease of use
9.0
Quality of results
8.0
Value for money
6.0

Overall score **8.0**

d'artiste: Matte Painting 2

\$69 | Discover the talent behind cinema's iconic imagery



Have you ever gasped at a piece of scenery while watching a film and wondered to yourself: "Where did they travel to find such a location?" Well the chances are that the scenery was manipulated by an artist, most likely during post-production. It's a process called matte painting and was developed early in the life of cinema. Usually a film set is extended to give the impression of a larger size and on occasion the entire location is created by artists, with the actors placed within it.

The seventh addition to the d'artiste series (meaning both 'of the artist' and 'digital artist'), *Matte Painting 2* takes a look at the incredible talent behind this process. It focuses on three matte painting artists, or Master Artists as the book calls them: Yusei Uesugi, Max Dennison and Chris Thunig. Each Master

go into meticulous detail and explain how they created a matte painting. The instructions are laden with technological jargon, familiar only to those who use professional 2D and 3D applications on a regular basis. Don't let that put you off though, as these tutorials provide a fascinating and insightful look into how matte paintings are created.

At the end of each section you will find an Invited Artist Gallery, featuring the works of other talented matte painters. We're especially pleased to see Anne Pogoda, resident Q&A Expert for our very own *Corel Painter Magazine*. Her image, *Stranded*, appeared in issue 23 and can be found in this very book (see the image caption below).

A staggering and beautiful look into the process of creating matte paintings, this is a fantastic book filled with imagery of the highest quality. Not only will it inspire you to create your own matte painting, but it also demonstrates the talent involved in creating the awe-inspiring locations and imagery in modern film.

"A staggering and beautiful look into the process of creating matte paintings"

Artist is given a good portion of the book to share their particular techniques and to display their most creative works.

If you're familiar with the artists above then you may already have a sneaking impression that this book is packed with amazing artwork. If not, then be assured practically every page in this tome is coated with art that's both inspiring and breathtaking. Of particular interest is the tutorial by each Master Artist. Using a step-by-step approach they

► Create a matte painting

Spread over sixteen pages, Yusei Uesugi shows how the establishing shot of Coruscant from *Star Wars: Episode III* was created.



► Resident artist

The beautiful work of Corel Painter Q&A Expert Anne Pogoda can be found in this book, along with a collection of art from authors Dennison, Uesugi and Thunig.



► The beginnings of an artist

Each artist is introduced with a history of their artistic background, their career and an explanation of their techniques.



► An iconic shot

This matte painting by Max Dennison might be recognisable to many - it's the Gorgoroth Plains from *Lord Of The Rings*.



► More tuition

Chris Thunig explains how he combined many CG elements to create this shot of an American automobile in the 1960s.

100 Ways To Create Fantasy Figures

£13 | Essential advice for fantasy fans

Author
Francis Tsai
Price
£13
Publisher
Impact
ISBN
978-1-60061-119-3

Concept designer and digital artist supremo, Francis Tsai, is an established figure in the fantasy art community. Over the last few years he's gathered together an FAQ on his website answering the many common questions he receives. This book is a direct result of the ever-growing FAQs – and a chance for him to share his extensive knowledge.

The advice found here is more theoretical than the usual how-to book. Among the myriad of techniques, Francis explains how to create a visual hook and the many ways of using a silhouette to design a character. Each and every technique is essential reading and even the most devoted character artist will find something of use.

This is a book that can be referenced time and time again. If you enjoy painting fantasy characters, you owe it to yourself to own a copy of this book.



► Basic tips

The early techniques in this book look at the very basics of drawing – here Francis explains foreshortening and the uses of a colour wheel



► Fantasy beasties

Exploring the many character types found in fantasy art, the book gives a good overview of each archetype



► Style and reference

Francis explains how using a stylised drawing style can help to communicate a particular theme

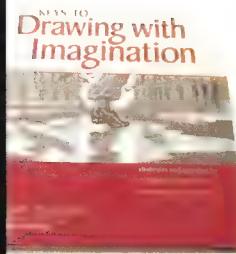
Keys To Drawing With Imagination

\$30 | Imagination is the key

Author
Bert Dodson
Price
\$30
Publisher
North Light Books
ISBN
978-1-58180-757-8

Taking a broad look at how you can use your imagination to create distinct artwork, this is a book that should be approached with an open mind. Author Bert Dodson has a distinct drawing style that clearly demonstrates a vivid imagination – something which he hopes to pass on to the reader. Bert argues that spontaneity is the key to successful imaginative drawing, and suggests dozens of practical exercises to help get those creative juices flowing. The exercises are simple and easy to follow, most concentrating on using pencil and paper. Early sections of the book focus on developing doodles into more detailed imagery, and later chapters detail how you can use symbols and patterns from other cultures.

This is a fun, hands-on book packed with genuinely helpful tips and advice. If you're looking to use your imagination then this is an insightful tome.



► Distortion grids

Bert explains how using distortion grids can make familiar objects look much more interesting and unique

► Reference other cultures

Here's a look at how pre-Columbian art can be used to give your imagery a fresh twist



Design a Snaptotes bag

With a personalised bag by Snaptotes your art can be anywhere you are

Tutorial info

 Artist	Anne Carter-Hargrove
 Time needed	15 minutes
 Skill level	Beginner

Although much of the art created in Painter is designed to be framed and displayed in one spot, it's also nice to have a portable version of a painting to be carried, viewed, and enjoyed. A personalised bag from Snaptotes may be just the answer – you can tote your lunch, wallet, or computer and display your artwork at the same time!

At the Snaptotes website, www.snapotes.com, there are samples of nearly 30 different bags, constructed of durable micro fibre which can be

personalised with your artwork. Options include various types of backpacks, workout bags, dopp kits and purses. There's even a baby bag that could display a painting of a child on the front. In most cases, you can choose the interior lining colour (black, lime green, red, hot pink or a stripe), the trim of the bag, and the number of pieces of art to be displayed. In all, there are over 2,000 different bag combinations to consider!

Adding your artwork to the side of the bag (or to both sides) is a simple matter of uploading a Jpeg file from your computer.

Once the painting is uploaded, you'll be shown an image of your selected bag with the painting displayed on it so you can crop, zoom or move the painting to your liking, or convert the painting to sepia or black and white.

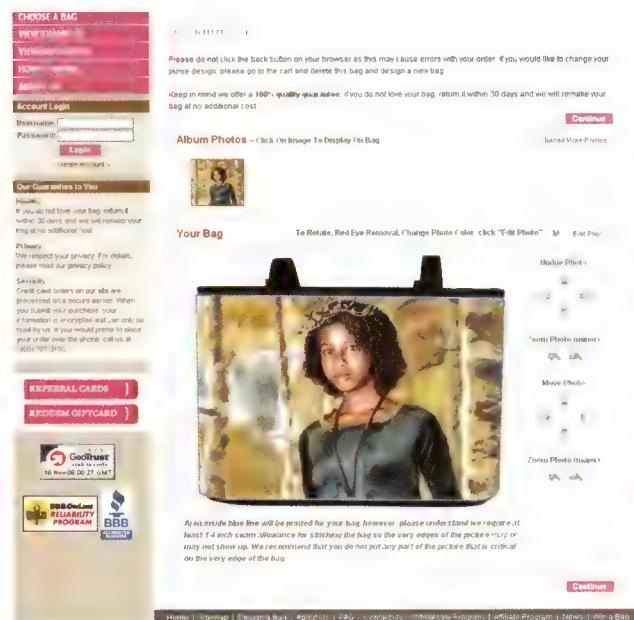
Prices range from \$30 for a coin purse to \$155 for a luxury leather Grand Bucket Bag with art on both sides. Snaptotes ships internationally and guarantees that if you're not satisfied with your bag they will remake it for you. So, let's walk through the process of ordering a Snaptotes bag to display your art.

How to select and design a Snaptotes bag

Create a portable version of your art



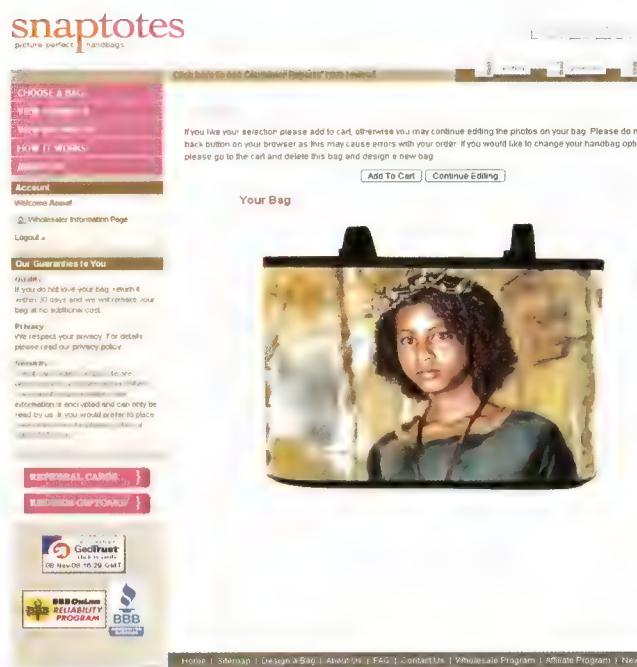
01 **Choose a bag** To begin, log on to www.snaptotes.com. Click on Choose A Bag and you'll see samples of the different bag styles available in the classic, leather and men's collection – so you'll see totes, lunchboxes, computer bags and more. When you've selected the style you like, click on it and you'll be taken to a new screen to see more details and views of your bag.



03 **Upload your art** On the next screen you'll be asked to upload a Jpeg of your artwork, and verify that you own the copyright to it. Click again, and you'll see an image of your chosen bag with the artwork superimposed so you can get a good idea of how the finished product will look. You can crop, zoom or move the image until you're satisfied. Click once more and your bag will be added to your cart.



02 **Personalise your bag** The next task is to choose your options. Many of the bags have a choice of leather or microfiber trim, as well as a choice of colours or stripes for the bag liner. There is also the option to have artwork on both sides of the bag, or even to design a collage of various pieces of artwork.



04 **Check out** Before you're done you'll be given another look at your bag, and the chance to add a pewter tag (with your art on it) or a gift box to your order. Then you'll be given various options for shipping and payment. Click Submit, and you'll soon have a portable version of your artwork to travel with you wherever you go.



If you can't pick just one

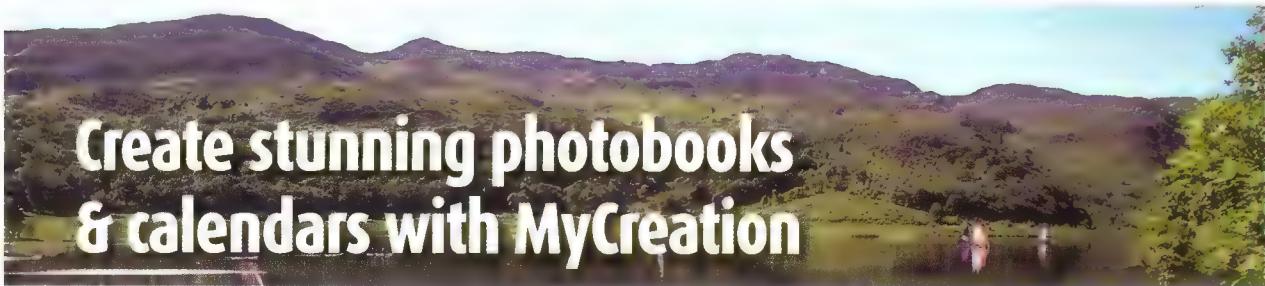
If you can't decide on a piece of art, you can choose the collage option as an upgrade. Upload up to 12 files and include instructions about how you'd like them combined. For an additional charge, the Snaptotes designers will create a collage for you and email a proof for your approval.



Add a bit of advertising

Remember, you can add any text you like to your painting before you upload it. If you add your name, logo or website to your bag you'll have an advertising piece sure to attract inquiries from art lovers – even when you're standing in the line at the grocery store.





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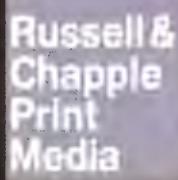
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US-based illustrator Luis Diaz has worked on album covers, comic books and much more. He's also the latest artist to try his hand at creating subversive collectables - the *Garbage Pail Kids*. We find out a bit more about him...

Readers' gallery



Luis Diaz graduated cum laude with a Bachelor of Fine Arts degree in illustration from the Maryland Institute College Of Art in 1999, and since then he's worked for clients as diverse as The Topps Company, Bang Productions and the band Fish Circus. Rated as one of the 'Six artists you need to know' in the US press, Diaz is a huge fan of Corel Painter. "Nothing I've used compares to Painter in its way of capturing what I want without faking it," he tells us.

When and how did you come across Painter? What drew you to it?

At school I heard of it, but this was when it was in its early stages. Later, around Painter 7, I noticed that it could do some nice things. Painter has so many great things in it; just the variation of marks and the way it feels like traditional media is incredible. Painter has a great grasp on the way the marks interact on the canvas - it's basically a shortcut for the things I do in my traditional work. Lots of times I figure out the problems in Painter before I start painting on the canvas. Other times I work in Painter from beginning to end, usually for my commercial work.

What challenges have you overcome by using Painter?

I had issues with traditional media limiting me in what I wanted to do in some cases. For instance with inks, I always wanted white ink to work the same way black ink works, and in traditional media it was always limiting. But white works exactly the same in Painter. I also work faster



because of it. I still find great pleasure in painting traditionally with acrylics, oils and watercolour; I see Painter as a totally different tool and don't expect to get the same exact results you get from traditional media. Sometimes it's even better.

What are your favourite tools and techniques in Painter?

Liquid Inks, Oils and trying to flatten every chance I get. I like to paint over rather than undo. I think with mistakes you get a certain look and a history to the art - it becomes a novel rather than a short story. I love to see potential in a piece, not a polished work of art.

Do you have a muse?

I think the internet has become my muse - it's addictive and exciting. There are great things about it, like seeing your work inspiring people on forums or art sites, or seeing other people's work that inspires you. It's never-ending and you always find new ways of seeing something.

What is the best piece of advice you could give a fellow Painter enthusiast?

Paint traditionally as much as you can because it will add more to your work.

Title: TODD Da!

I love painting things like this. My friend EF Angel helped me on a few of these last *Garbage Pail Kids*. I like to work with other artists on images; I think it brings some things to a piece you normally wouldn't do on your own, and it keeps you from getting bored.

Share your art with other readers



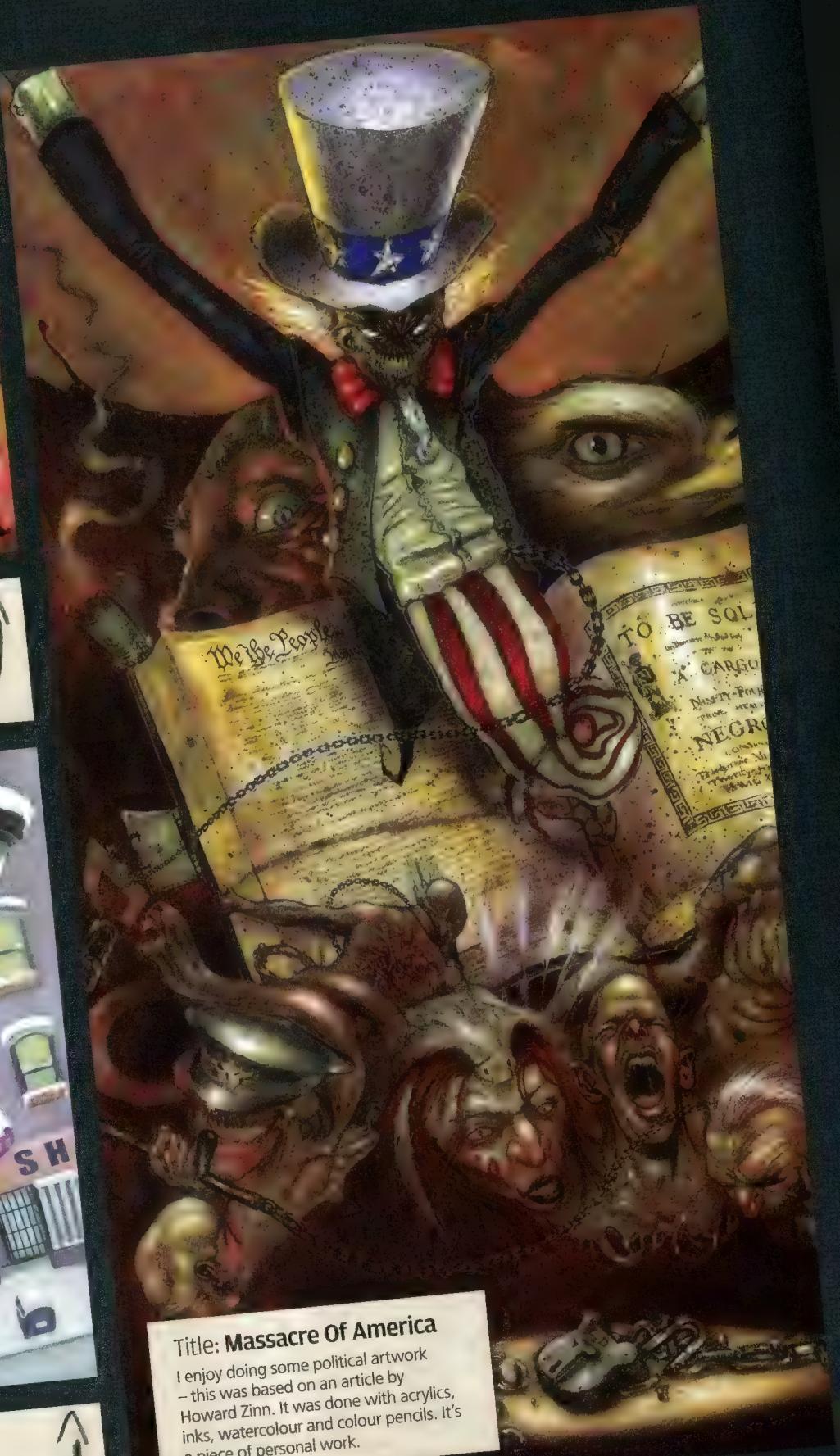
These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imaginepublishing.co.uk.

**Title: Fish Circus**

This piece is a cover for a music album, which was done using traditional acrylics. I really like *Fish Circus* because I had a lot of freedom in the project, which was for a music band by the same name. It turned out well and they liked it very much.

**Title: Ice COLE**

I worked for The Topps Company doing over 40 paintings, like this one for the *Garbage Pail Kids* collectable cards.

**Title: Massacre Of America**

I enjoy doing some political artwork – this was based on an article by Howard Zinn. It was done with acrylics, inks, watercolour and colour pencils. It's a piece of personal work.

Readers' Gallery



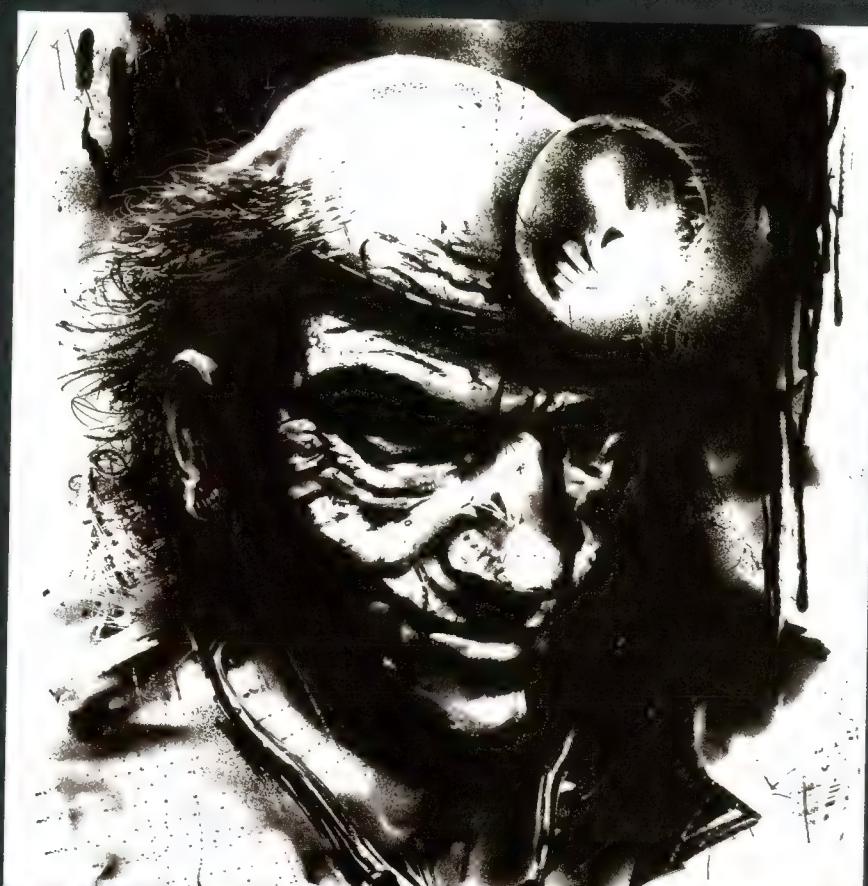
**Title: Cottontail
The Killer Rabbit:
Dominator**

I worked with Nick Timbaldi on this piece. It's all Painter and was created for self-promotion.



Title: 3 Days The Devil Danced

This is the cover for a graphic novel. It came out in *Spectrum 13* and Ballistic Publishing's *Painter* book.



Title: Haunted House

This commissioned piece was completed entirely in Painter using Liquid Inks.

Title: Dr Braun

This was a commission for a Halloween-themed website. I really enjoyed this.



Title: Autumn Toadstool

In this case I printed something I manipulated and used it as a collage on a final painting. This is another personal piece.



Creative Challenge

The entries so far for the twelfth reader challenge

Challenge number 12 is ticking along nicely, so let's have a look at some of the entries you've sent in so far. There's some clever Image Hose trickery from Caryl in her colourful and stylised interpretation of the tree image, and some custom pattern pen

work from Petra Hopfner on her version of the balcony scene. It's great to see the strong colours being used. Kristina offers us a chilling spooky scene in her variation of the tree. Robin's addition of a blue butterfly has made the bark image much more vibrant, and K Praveen has also worked

some colour magic on the flower image. Brigitte has created a lovely scene with the horse image that would look perfect on a greeting card.

Keep those entries coming in, and check out the website for the next batch of images. We love seeing what you create!

Brigitte Fromm



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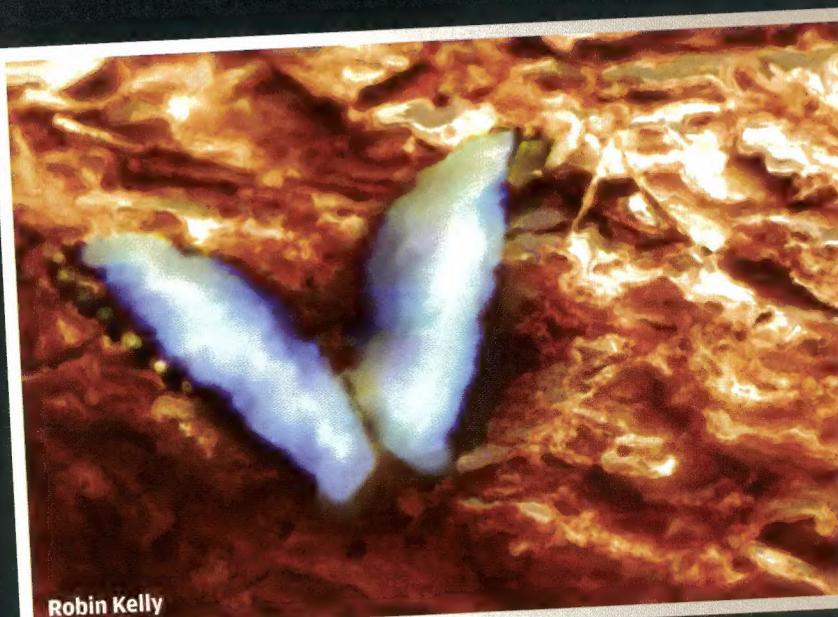
How to
enter the
challenge...

Visit www.paintermagazine.co.uk/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

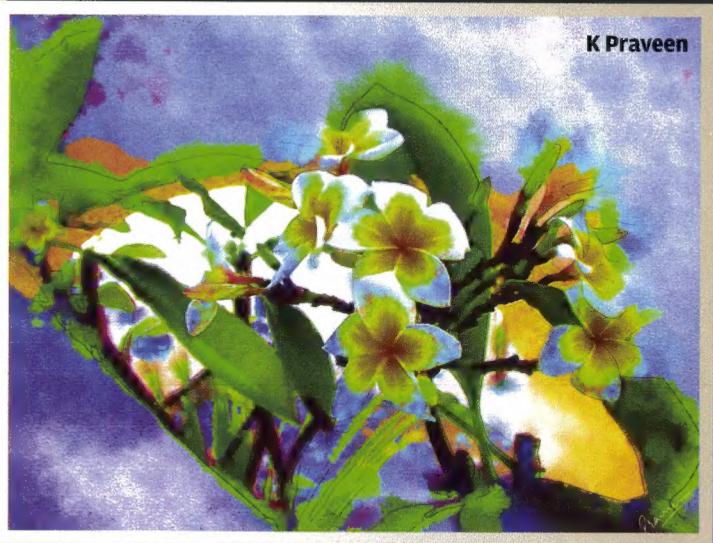
Website Challenge,
Official Corel Painter
Magazine, Imagine
Publishing, Richmond
House, 33 Richmond Hill,
Bournemouth, Dorset
BH2 6EZ, UK

We can't return any CDs.

Remember! You can email your entries to opm@imagine-publishing.co.uk



Robin Kelly



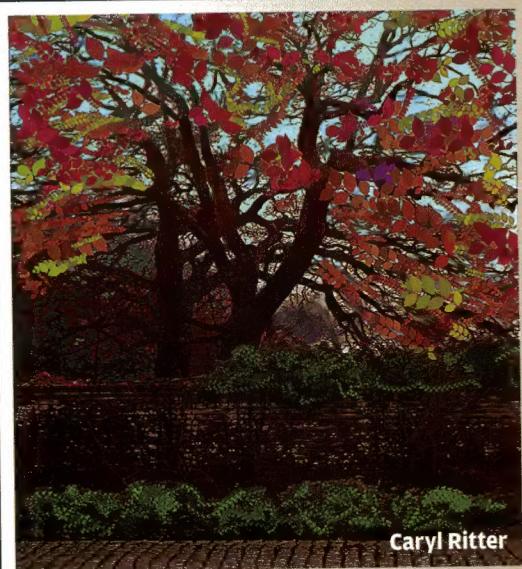
K Praveen



Kristina Gehrmann



Petra Hopfner



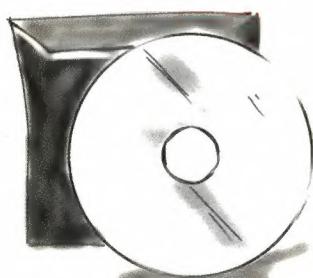
Caryl Ritter

Enter challenge 12

Don't hold back - enter the challenge today!

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Pick at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but choose a different type of image than you would usually. You'll find the photos on our disc this issue, or head over to www.paintermagazine.co.uk.





On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM

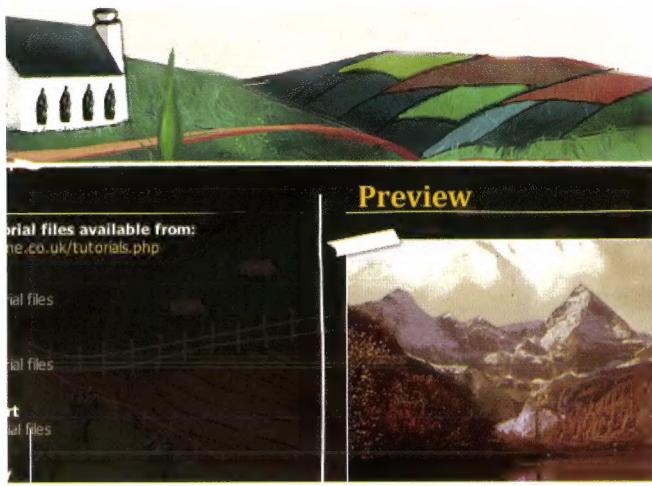


Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated.

The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



Quick Start guide

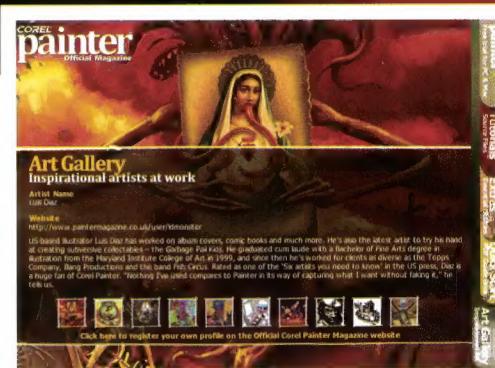
If you've just started with Corel Painter, our special quick-start guide covers all the basics

Tutorial files

Get all the source files you need to follow the magazine's tutorials

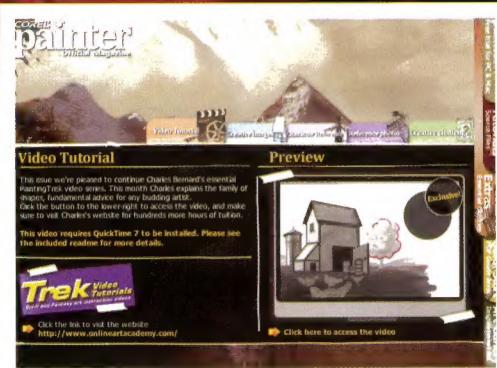
Creative materials for digital artists

- £70 worth of free iStockphoto reference photos
- Stock images, textures, start files and video tuition
- 30-day trial version of Corel Painter



Art Gallery

Be creatively inspired by a fellow reader's Corel Painter artwork



Video tuition

Shape up with a PaintTrek tutorial covering the fundamentals of form



Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to:
CORXtrahelp@imagine-publishing.co.uk
 Unfortunately we can't respond to software questions



Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated.

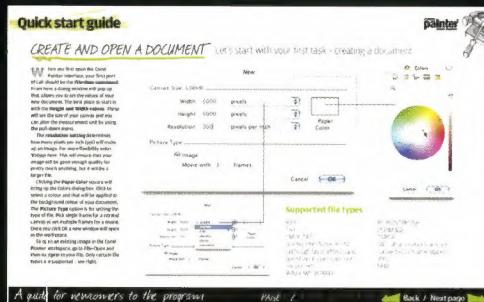
This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.

Corel Painter interactive Quick Start guide

Quick start guide

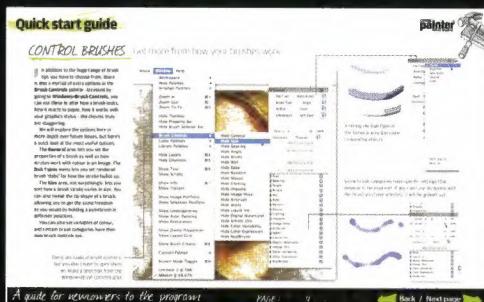
CREATE AND OPEN A DOCUMENT Let's start with your first task - creating a document.



A guide for newcomers to the program

Quick start guide

CONTROL BRUSHES Get more from how you have brushes.



A guide for newcomers to the program

Quick start guide

YOUR FIRST IMAGE Take your first steps in Corel Painter by creating a home piece of art.



A guide for newcomers to the program

Create documents

Learn how to create and open your first document and start painting your masterpiece

Brush control

Discover how to select brushes and then tweak them to suit your artwork

Your first painting

Take your first steps with the program and use the Clone function to create art!

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you understand
the program

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by clicking the side tabs

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Load up this 30-day trial version and get
started with digital painting today!

Art materials

Chock-full of drawing references, including armour
poses, paint splats and tutorial files

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painter X
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(PC & Mac)

Software
Free trial for PC & Mac
Corel® Painter™ X (30 Day Trial)

Welcome
On the disc you'll find a great range of stock photography, including reference materials for medieval armour and a set of spooky forest photos to accompany our tutorial on tonemapping. We've got a great collection of tutorial files for you to use, including a 2D street scene and a charming Folk Art scene from Cat Burrows. But that's not all - we've got a great selection of spotters and paint tools for creating the family of textures. And we're also giving you 170 worth of Stockphoto images, which are free for noncommercial use. Enjoy your journey!

painter Face Off!
What are the world's best digital paintings? You decide!

Discover the best paintings on our website using the new Corel Painter Face Off! Click the image above to get started...

painter
Software

Reference Photos
For reference photos, 3D.SK is one of the premier providers. Pop along to www.3d.sk and you'll find loads of images covering a wide range of subjects and genres. This issue we've selected 30 high resolution photographs of medieval armour, perfect for practising your life drawing skills.

Preview
Click here to access the images

painter
Software

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Preview
Click here to access the images

Discover the essential Corel Painter resources on the disc!

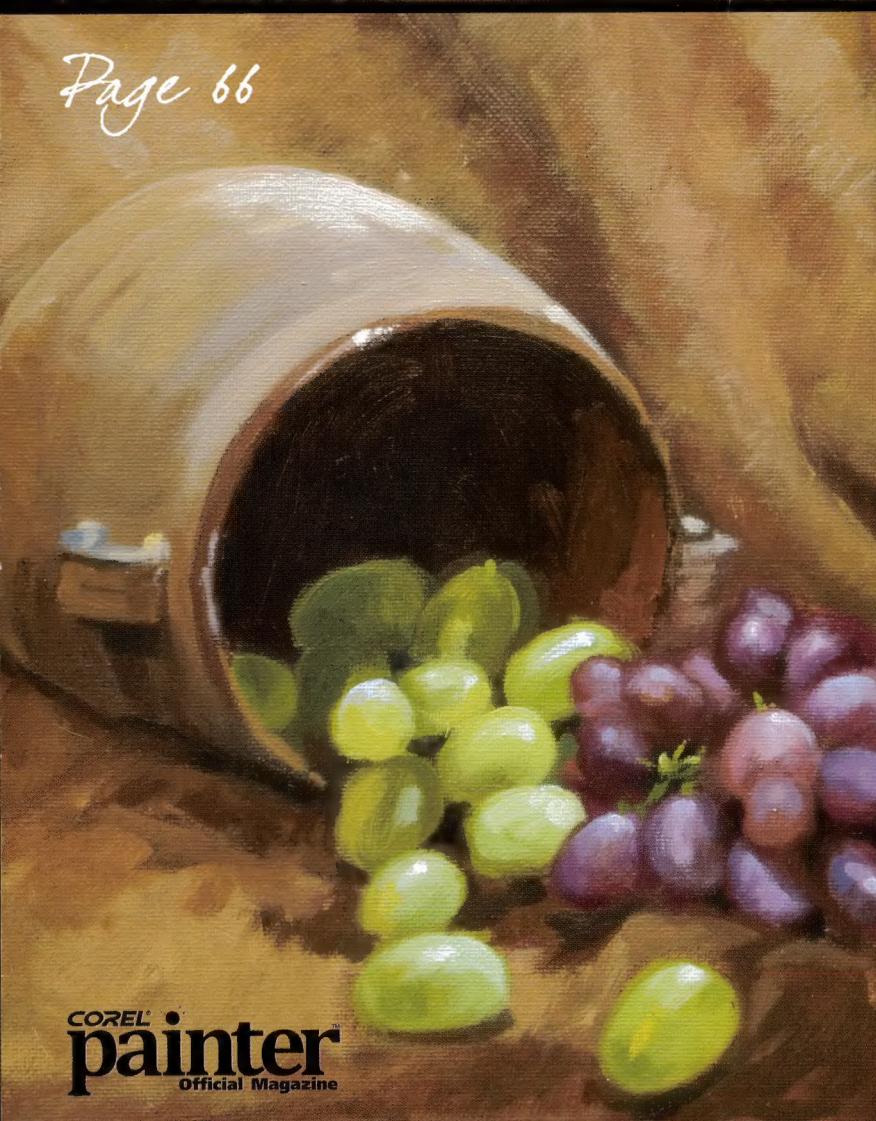
Page 30



Page 52



Page 66



Page 46

